

Non-Basic Color Terms in Old Norse-Icelandic

Kirsten Wolf

UNIVERSITY OF WISCONSIN-MADISON

1. Introduction

In recent years, basic color terms in Old Norse-Icelandic have received considerable attention.¹ The consensus so far is that Old Norse-Icelandic has eight basic color terms: *blár*, *brúnn*, *grár*, *grœnn*, *gulr*, *hvítr*, *rauðr*, and *svartr*.² Non-basic color terms, which comprise terms that are hyponyms of basic color terms, contextually restricted, of infrequent use, and not psychologically salient for

1. See, e.g., Georg C. Brückmann, *Altwestnordische Farbsemantik*, Münchner Nordistische Studien 11 (Munich: Herbert Utz Verlag, 2012); Natalie M. Van Deusen, "The Matter of *blár* in *Tristrams kvæði*," *Arthuriana* 22 (2012): 109–15; Kirsten Wolf, "Basic Color Terms in Old Norse-Icelandic: A Quantitative Study," *Orð og tunga* 15 (2013): 141–61; "The Color Blue in Old Norse-Icelandic Literature," *Scripta Islandica* 57 (2006): 55–78; "The Color Brown in Old Norse-Icelandic Literature," *NOWELE* [Forthcoming]; "The Color Grey in Old Norse-Icelandic Literature," *JEGP* 108 (2009): 222–38; "The Colors of the Rainbow in Snorri's *Edda*," *Maal og minne* (2007): 51–62; "Reflections on the Color of Esau's Pottage of Lentils (*Stjórn* 160.26–161.9)," *Gripla* 16 (2005): 251–57; "Snorri's Use of Color Terms in *Gylfaginning*," *Skandinavistik* 37 (2007): 1–10; "Some Comments on Old Norse-Icelandic Color Terms," *Arkiv för nordisk filologi* 121 (2006): 173–92; "Towards a Diachronic Analysis of Old Norse-Icelandic Color Terms: The Cases of Green and Yellow," *Orð og tunga* 12 (2010): 109–30; Anna Zanchi, "The Colour Green in Medieval Icelandic Literature: Natural, Supernatural, Symbolic?" in *The Fantastic in Old Norse/Icelandic Literature: Sagas and the British Isles, Preprint Papers of the Thirteenth International Saga Conference, Durham and York 6th–12th August, 2006*, ed. John McKinnell et al. (Durham: Durham University, 2006), 1096–1104.

2. See Brückmann, *Altwestnordische Farbsemantik*; Wolf, "Some Comments."

informants,³ have received attention primarily from lexicographers, who have catalogued them and offered translations of them. This article is a synchronic study of the non-basic color terms attested in Old Norse-Icelandic. More specifically, it analyzes their formation, frequency, and semantic range. The data are drawn from Finnur Jónsson's *Lexicon Poeticum* (LP), Fritzner's *Ordbog over Det gamle norske Sprog* (ONS) including Hødnebo's supplement to the dictionary (ONS+), Cleasby and Vigfusson's *An Icelandic-English Dictionary* (CV) including Craigie's supplement to the dictionary (CV+), and the online edition of the Arnamagnæan Commission's *Dictionary of Old Norse Prose* (ONP).⁴ Altogether, these reference works have yielded well over a hundred secondary color terms. Terms indicating a pattern (spotted, striped, speckled, dotted, etc.), such as *apalgrár*, *bláfáinn*, *blámeng(ja)ðr*, *blárendr*, *brúnmóalóttr*, *grárendr*, *grœnmenginn*, *hvítroðóttr*, *jarpskjóttr*, *rauðdropóttr*, *rauðfleckóttr*, *svartsblesóttr*, *svartfleckóttr*, and *svartsöðlóttr*, many of which are restricted to describing the appearance of farm animals, have not been included. Nor have terms with the prefix *al-* (e.g., *algrár*, *algrœnn*, and *alhvítr*), since all they imply is that no other color is present, and terms with the prefix *í-* (e.g., *íblár*, *ígrœnn*, and *írauðr*), since the prefix merely conveys a diminutive notion, though in the case of *ígrœnn*, it may convey intensity or iteration in the same way that *eigrœnn*, *iðjugrœnn* and *sígrœnn* do. Finally, bynames (e.g., *kylnusvartr* and *skegg[s]hvítr*, etc.) have been excluded.

2. Non-basic color terms

The following presents a list and discussion of the individual non-basic color terms arranged in categories according to their formation.

3. The last criterion is not especially applicable to a dead language, and representation across a variety of genres may be a more suitable criterion. See Brent Berlin and Paul Kay, *Basic Color Term: Their Universality and Evolution* (Berkeley: University of California Press, 1969), 5–7; see also C. P. Biggam, *The Semantics of Colour: A Historical Approach* (Cambridge: Cambridge University Press, 2012), 44.

4. It should be noted that the excerpting of these dictionaries is selective, and only a small selection of the oldest texts was selected for ONP as if for a concordance. All references that follow, to these and other works, are to page, preceded by volume and followed by line (indicated after a period), when applicable.

2.1 Monolexemic color terms

Blakkr (LP: “mörk, sort”; ONS: “blakk, om Hestens Farve”; CV: “dusky black . . . pale”; ONP: “?[blakket ǫ:] lys/bleg, gulbrun / ?pale, tawny”) is attested four times in poetry.⁵ The referents are *marr* (horse),⁶ *kveldriðu stóð* (a kenning for a wolf),⁷ *borð* (a *heiti* for a ship),⁸ and *bjórr* (a *heiti* for blood).⁹ In prose, it is used to describe the color of a horse (“hestr”: *Diplomentarium Norvegicum* [hereafter DN] 4:196.29, the appearance of vellum (“þetta er blacktt bokfelle”: Rask 72 26r, marginal note), and once the color of copper (“hon þ[ott]i [Sua] [bera] [af] meyum sem <r>auda gull af [var. + blöcku] eiri”: *Sturlaugs saga starfsama* 8.8 [GkS 1006 fol. 33]).

Hárr (*hærr*) (LP: “gråhåret, gammel”; ONS: “graa . . . især graa-haaret”; CV: “hoary”) refers more to age than color,¹⁰ and should maybe not be regarded as a color term.¹¹ It is found twelve times

5. The symbol “ǫ” signifies “i.e.” in ONP. *Blakkr* goes back to Indo-European **bh(e)leg-*, **bhleṅg-*. See Ásgeir Blöndal Magnússon, *Íslensk orðsifjabók* (Reykjavík: Orðabók Háskólans, 1989), 62. Jan de Vries maintains that “neben ‘gelbbraun’ bedeutet altnordisch *blakkr* gerade in der älteren Zeit auch ‘dunkelbraun’ oder ‘grau’ (vgl. shetländisch *blekk* ‘eisenhaltige Erde, die als Farbstoff verwendet wird’). Die beiden Bedeutungen sind aus einer Grundbedeutung ‘gebrennt’ abgezweigt.” *Altnordisches etymologisches Wörterbuch*, 3rd ed. (Leiden: Brill, 1977), 42.

6. “Beittu, Sigurðr, inn blacca mar” (*Guðrúnarhvot* 18.3–4). Gustav Neckel and Hans Kuhn, eds., *Edda: Die Lieder des Codex Regius nebst verwandten Denkmälern*, vol. 1, *Text*, 5th ed. (Heidelberg: Winter, 1983), 267.

7. “vinhróðigr gaf víða / vísi margra Frísa / blökku brúnt at drekka / blóð kveldriðu stóði” (Hallfredr vandræðaskáld’s *Óláfsdrápa* 6.7; *Skjaldedigtning* 1:149).

8. “óðu blökk í blóði / borð fyr Útstein norðan” (Bjarni gullbráarskáld’s *Kalfsflokkr* 2.3; *Skjaldedigtning* 1:363).

9. “fekk benþiðurr blakkan / bjór” (Þormóðr Kolbrúnarskáld’s *lausavísa* 22.7; *Skjaldedigtning* 1:265).

10. *Hárr* is derived from Germanic **hairu*. It is related to Old English *hār*, modern English *hoar*, and Old High German *hēr*. See Ásgeir Blöndal Magnússon, *Íslensk orðsifjabók*, 306; de Vries, *Altnordisches etymologisches Wörterbuch*, 212.

11. Cf. the observation made by William E. Mead on the use of the term in Old English poetry: “*Hār*, hoary, is used more conventionally than *græg*, and appears at times to be chosen more for the sake of the alliteration than for the sake of the color. *Hār* occurs twenty-seven times Seven times *hār* is applied to the hoary, gray stone, once to the gray cliff, four times to armor, once to a sword, once to the ocean, once to the gray heath, three times to the wolf, twice to the frost, and seven times to warriors, in each case with some conventionality and with an apparently slight feeling of color.” “Color in Old English Poetry,” *PMLA* 14 (1899): 190. See also Biggam (note 3 above), who claims that

in poetry. Examples include “at három þul” (*Hávamál* st. 134), “inn hára þul” (*Fáfnismál* st. 34), “hión . . . hár” (*Rígsþula* st. 2), “hárr . . . austrkonungr” (Þjóðólfr ór Hvini’s *Ynglingatal* 16.9; *Skjaldedigtning* 1:10), and “hárir men” (Sigvatr Þórðarson’s *Bersöglisvísur* 12.3; *Skjaldedigtning* 1:237).¹² In all instances, the referent is humans or supernatural beings with the exception of Hallr Snorrason’s *drápa* about Magnús Erlingsson, where it is a wolf (“hárr gylðir” 1.2; *Skjaldedigtning* 1:516). In prose, it always describes elderly humans.

Hqss (LP: “grå”; ONS: “graa, graalig”; CV: “gray”) is restricted to poetry.¹³ In *Eiríksmál* (7.4; *Skjaldedigtning* 1:165) it is used about the color of a wolf (“ulfr enn hqsvi”), and in Eyvindr Finnsson skáldaspillir’s *Háleygjatal* (8.3; *Skjaldedigtning* 1:61), “hqssvan serk hrísgrísnis” describes the appearance of an “úlfhéðinn.” In Þjóðólfr Arnórsson’s *Sextefja* (7.5; *Skjaldedigtning* 1:340), the referent is an eagle (“hvassar klær hqss arnar”), and in an anonymous eleventh-century *lausavísa* (2.1; *Skjaldedigtning* 1:394), it is an ox (“hqss hjarðar vísi”). As a compound, it appears in the form of “enn hqsfjaðri” (about a raven) in Þórbjörn hornklofi’s *Haraldskvæði* (4.1; *Skjaldedigtning* 1:22).

Jarpr (LP: “rødbrun”; ONS: “brun”; CV: “brown”) is attested four times in poetry and eleven times in prose.¹⁴ In poetry, it is used

“from the late 10th century at least, it became possible to use *har* to indicate ‘old,’ with no colour element at all” (222).

12. Finnur Jónsson translates “riddari enn hári” (1.4; *Skjaldedigtning* 1:407) in a *lausavísa* by Eldjárn as “hárlange ridder,” and in LP he offers the following translation: “med fyldig hårvækst.” According to Ásgeir Blöndal Magnússon (*Íslensk orðsifjabók*, 307) and de Vries (*Altnordisches etymologisches Wörterbuch*, 212), fullness of hair is a secondary meaning of the adjective; the former notes that in this meaning it appears most commonly in compounds, such as *ljóshár(r)* and *laushár(r)*. It is possible, therefore, that a more accurate translation would be “gråhårede ridder.”

13. *Hqss* is derived from Germanic **haswa-*. It is related to Old English *hasu* (gray), Old High German *hasan* (blank, shiny), and Middle High German *hesue* (pale, dull) (de Vries, *Altnordisches etymologisches Wörterbuch*, 282). “*Hqsmagi*,” the name of a ram, appears in *Grettis saga* (259.18). Cf. the comment by Mead on the use of the color term in Old English poetry: “*Haso*, ‘gray,’ is found seven times . . . *Haso* is used with an apparent definiteness of color-feeling, and is applied to the dove, to the eagle, to the curling smoke, to the leaves of plants, and even to the *berestræta*, the highways with their dusty dirty-white surfaces. The examples are not sufficiently numerous to enable us to decide whether it was often used conventionally, but there is certainly little evidence in the instances cited that such was the case” (“Color in Old English Poetry,” 192).

14. Julius Pokorny reconstructs the proto-Indo-European root of *jarpr* as **ereb(h)-*,

exclusively about human hair with the exception of *Heiðreks gátur*, in which *enar jarpari* (13.4; *Skjaldedigtning* 2:242) refer to pieces in a board game. In prose, the referent is also human hair, the only exception being “en iarpa hest” (*Flóvents saga* 146.43).¹⁵

Rjóðr (LP: “rød, rødmosset”; ONS: “rød”; CV: “ruddy . . . red”) may be synonymous with *rauðr* or a hyponym of red.¹⁶ Certainly, *rjóðr* is contextually more restricted than *rauðr*. In prose, where it is attested twenty times, it is used exclusively about facial color as in, for example, *Nitida saga*: “hun var bædi vitur og væn lios og rið j andliti þuillikast sem en rauda rosa væri samtemprad vid sniohuita lileam” (3.7), the only exception being “allr þeirra búnaðr var rjóðr [var. rauðr] af gulli” (*Karlamagnúss saga* 181.2). In poetry, where *rjóðr* is attested five times, it refers to facial color in stanza 21 of *Rígsþula* (“rauðan oc rióðan”), in a *lausavísa* by Kormákr Ögmundarson (“At emk . . . / ullar Svølnis fulli / of reiði-Sif rjóða”: 22.3; *Skjaldedigtning* 1:74), and in a *lausavísa* by Þormóðr Kolbrúnarskáld (“Emka rjóðr”: 24.1; *Skjaldedigtning* 1:266). Once the referent is a rose (“rósa rjóð”: *Máriúdrápa* 19.2; *Skjaldedigtning* 2:500), and once it is the Holy Cross (“krossinn rjóðann”: *Heilagra meyja drápa* 5.4; *Skjaldedigtning* 2:583).

Finally, mention should be made of *ámrr*, *bleikr*, and *følr*. *Ámrr* (LP: “mørk, mørkladen”; CV: “black or loathsome”) appears only in poetry and does not indicate color but low lightness or high

“in Worten für dunkelrötliche Farbtöne.” *Indogermanisches etymologisches Wörterbuch*, 2 vols. (Bern and Munich: Francke Verlag, 1959–69), 1:334. See also Ásgeir Blöndal Magnússon (*Íslensk orðsifjabók*, 430), who draws attention to the personal names Erpr and Irpa in Old Norse-Icelandic.

15. It is difficult to assess the precise hue(s) to which *jarpr* refers and to determine if it should be regarded as a color term. “Dark” would seem a reasonable candidate in the earliest compositions, for it appears that it was not until the late Middle Ages, when *brúnn* came to designate a more general brown hue (or black or dark brown when used about horses) rather than the reddish-brown hue suggested by the earliest occurrences, that *jarpr* began to attach itself more firmly to the brown spectrum and assumed a specific sense of reddish brown to fill the gap left by *brúnn*. This is evident from one of the occurrences listed by the *Orðabók Háskóla Íslands*: “ýmist er hesturinn einlitur, t. d. grár með ýmsum tilbrigðum, rauður, jarpur (rauðbrúnn).”

16. According to de Vries (*Altnordisches etymologisches Wörterbuch*, 449) it is a variant of *rauðr*. It is related to Old English *réod*.

saturation.¹⁷ *Fólr* (LP: “bleg, hvidlig”; ONS: “bleg, gulbleg, graableg”; CV: “pale”) is found in both poetry and prose, but, like *ámr*, it does not signify color but high lightness or low saturation.¹⁸ *Bleikr* (LP: “bleg, hvid”; ONS: “bleg, hvid, lysgul”; CV: “pale, wan . . . fawn-coloured . . . auburn”), which also appears in both poetry and prose, is problematic.¹⁹ As is evident from the definitions, the adjective denotes different hues according to its context. According to ONP, *bleikr* appears most frequently in the meaning “bleg (ǫ: med mindre intens farve end den naturlige, ?bleget), / pale (ǫ: of weak or reduced colour), wan, ?bleached,” as in, for example, “gevr hon [sólin] af ser litit lios oc bendir firir með bleikum lit margs mannz feigð” (*Alexanders saga* 70.33) and “stundum var hann raudr sem blod en stundum bleikr sem bast edr blarr sem hel edr fólr sem nárr suo at ymsir þesser litir færduzt j hann suo bra honum vid” (*Flateyjarbók* 2:136.35). However, the term is also commonly used in the meaning “blond, lys / blond, fair, light-coloured” (translation offered by ONP), as in, for example, “Alexannder son Priami var huitr ahaurunnd hær madr herdimikill. sterkr oc storradr harid bleikt oc bla augun” (*Trójumanna saga* 66.12) and “Føgr er hliðin, svá at mér hefir hon aldri jafnføgr sýnz, bleikir akrar ok slegin tún” (*Njáls saga* 182.21). When used to describe the color of horses and cows, the term means, according to ONP, “lys, ?lys gråbrun, ?bleggul, ?skimlet (- fr. vair) / light-coloured, ?fawn, ?pale yellow dappled (- fr. vair)”; examples of the term being used to describe farm animals include “Því næst riðu fram or konungs fylking Riker ok Marant, annarr á bleikum hesti en annarr á grám” (*Karlamagnúss saga* 302.39) and “ek sá hér upp rísa at Hofi uxa bleikan” (*Vápnfirðinga saga* 48.18). For the suggestion in ONP that in *Stjórn* (161.5, 8) the term means “?(lys) rød / ?(light) red,” see my article on “Esau’s Pottage of Lentils.”²⁰

17. de Vries (*ibid.*, 8) translates *ámr* as “roströt, dunkel”; both he and Ásgeir Blöndal Magnússon (*Íslensk orðsifjabók*, 116) believe it is related to Old English *ōm* (rust). The latter is of the opinion that the original meaning of the word is rustbrown. He draws attention also to the names *Ámr*, *Ámsvartnir*, and *Ámgerðir* in Old Norse-Icelandic.

18. The Germanic form of *fólr* is **falwaz*. It is related to Old English *fealu*, Old Saxon *falu*, and Old High German *falo* (*ibid.*, 150).

19. *Bleikr* is related to Old English *blāc*, Old Saxon *blēk*, and Old High German *bleih* (shining, light, pale, wan) (*ibid.*, 43).

20. 254–57 (see note 1 above). The occurrences listed by *Orðabók Háskóla Íslands* indicate that it was not until the first half of the 20th century or maybe even the mid-20th century that the term appears in the meaning pink and that it continued to denote also pale until the late 20th century, though it is, of course, important to bear in mind that

Given its range, it is probable that *bleikr* should be considered a macrocolor or composite color covering, at least partly, a category of pale or light colors.²¹

2.2 Color terms with the prefix *dökk-* and the suffix *-dökk-*.

Dökk-, which is derived from Germanic **dankwia* and means “dark,”²² is a tonal color word and unspecific as to hue. It appears as a prefix to five color terms and a suffix to one color term. Common to these terms is that they appear only in prose.

Dökkblár (ONS: “mørkeblaa”; CV: “dark blue”; ONP: “mørkeblá, mørk blásort, ?sort [cf. blár adj. / dark blue, blue-black, ?black]”) describes a tunic (“kyrtill”: *Sturlunga saga* 1, 518.13), the design of a dragon (*dreki*) on a shield (*Bragða-Mágus saga* 98.11), a mark (*mark*) on weapons (*Piðriks saga* 1:338.7), and the color of a shield (“skjöldr”: *Piðriks saga* 1:338.12).²³

Dökkbrúnaðr/dökkbrúnn (ONS: “mørkbrun”; CV: “dark brown”; ONP: “mørkebrun [cf. brúnaðr adj.] / dark brown”) is attested four times and describes a shield (“skjöldr”: *Völsunga saga* 55.15), a dragon (*dreki*) on a shield (*Piðriks saga* 1:346.15), and a tunic (“kyrtill”: *Biskupa sögur* 2:55.28 and var).

Dökkgrænn (ONS: “mørkgrøn”; CV: “dark green”; ONP: “mørk blágrøn / cerulean [ǫ: dark blue-green]”) is found once, in *Stjórn* (62.26), and describes one of the colors of the rainbow (*regnbogi*).

The Latin gloss (*Speculum historiale*) is “cæruleum.”

Dökkjarpr (ONS: “mørkbrun”; CV: “dark auburn”; ONP: “[om hár]

writers often have a tendency to archaize. Certainly in the spoken language, it seems that the adjective is no longer used in the meaning pale, but it continues to be used to describe the color of horses and cows.

21. Biggam defines a macrocolor as follows: “Not every language has a single colour lexeme per colour category, that is, a word such as N[ew] E[nglish] *green* for the green category. To Modern English speakers, red, orange, brown and purple are separate categories with separate lexemes denoting them, but speakers of other languages, although perfectly capable of seeing these four colours, may denote them with a single lexeme. Such a colour concept is a macrocolour.” *Blue in Old English: An Interdisciplinary Semantic Study* (Amsterdam: Rodopi, 1997), 181. See also Biggam, *Semantics of Colour*, 61–62. I have suggested that “a . . . reason for the absence of *gulr* in the earliest Old Norse-Icelandic literary works is possibly the existence of *bleikr*, which, along with derivatives of *gull*, may have rendered *gulr* unnecessary” (Wolf, “Towards a Diachronic Analysis,” 123).

22. de Vries, *Altnordisches etymologisches Wörterbuch*, 92.

23. For a discussion of *blár*, see Wolf, “Blue in Old Norse-Icelandic Literature.”

mørkebrun, mørk kastanjebrun / [of hair] dark brown, deep chestnut-coloured”) is attested twice, and in both instances the referent is human hair (“hár”: *Laxdæla saga* 234.15; “lokkar”: *Alfræði íslenzk* 3:98.28).

Dökkrauðr (ONS: mörkrød”; CV: “dark red”; ONP: “mörkerød / dark red”) is used to describe the color of a bear (*björn*) on a shield (*Piðriks saga* 1:339.12), the edge (*rönd*) of a shield (*Piðriks saga* 1:339.13/26), and a stone (“steinn”: *Sigurðar saga þögla* 191.19).

Rauðdökk is attested once, and the referent is the edge (*rönd*) of a shield: “hefer hann skiöld ok vmm vtan rønd daukkrauda [var. raud dœck]” (*Piðriks saga* 1:339.25).

2.3 Color terms with the prefix *fagr*-.

While the etymology of *fagr* has been debated, it is agreed that it means “beautiful,” “bright,” or “shining.”²⁴ The adjective is therefore unspecific as to hue and refers to brightness or saturation.

Fagrgrœnn (ONS: “af en smuk grøn Farve”; CV: “light-green”) is attested twice. The referents are a tree stem (“leggr”: *Heimskringla* 1:93.13; cf. “fagr ok grœnn” 1:162.9) and a field (“vøllr”: *Sögur Danakonunga* 216.7).

Fagrrauðr (LP: “lyserød”; ONS: “af en smuk rød Farve”; CV: “light-red”) is found once in poetry, in *Völuspá*, about a cock (*hani*).²⁵ It is attested three times in prose. Once the referent is a horse (“hestr”: *Blómstrvallasaga* 57.9), and twice it is a shield (“skjöldr”: *Piðriks saga* 1:346.15; *Völsunga saga* 55.16).

24. Biggam refers to the *Oxford English Dictionary*, which presents nine major senses in which “bright” is used in modern English; she argues that two of the nine are relevant to color studies: “1. Shining; emitting, reflecting, or pervaded by much light. a. said of luminaries. b. of polished metals, precious stones, and other objects whose surfaces naturally reflect light. c. of illuminated surfaces, of the day in sunshine, etc. d. of transparent substances: Clear, translucent . . . 4.a. Of vivid brilliant color: used also with names of color, as *bright red*.” “The Ambiguity of *Brightness* (with Special Reference to Old English) and a New Model for Color Description in Semantics,” in *Anthropology of Color: Interdisciplinary Multilevel Modeling*, ed. Robert E. MacLaury et al. (Amsterdam: John Benjamins, 2007), 172. In her 2012 study, she does not use the terms “bright” or “brightness,” but instead “vivid” and “vividness” or the phrases “fully saturated” and “full saturation” (*Semantics of Colour*, 5). Number 4.a above is relevant as far as *fagrgrœnn* and *fagrrauðr* are concerned.

25. “gólum um hánom í gaglviði / fagrrauðr hani, sá er Fialarr heitir” (st. 42).

2.4 Color terms with the prefix *glit-* and *heið-*.

Glit, which is related to Old High German *gliz* or *glīz*, meaning “glitter,” and *heiðr*, a cognate of Old English *hādur*, Old Saxon *heder*, and Old High German *heitar*, meaning “bright” or “clear,” are unspecific as to hue and refer to brightness or reflectivity.²⁶ This category comprises *glitrauðr* and *heiðblár*.²⁷ The former describes eyes (“augu”: *Hjálmþérs saga* 491.12). The latter describes a sapphire: “hann [saffirus] er litr sem heidblár himin” (*Alfræði íslensk* 1:77.13).²⁸

2.5 Color terms with the prefix *ljós-* and the suffix *-ljóss*.

Ljóss, which is derived from Germanic **leuhsa* and means “light,”²⁹ is a tonal color word and unspecific as to hue. It appears as a prefix to seven color terms and a suffix to one color term.

Ljósblár (ONS: “lyseblaa”; CV: “light blue”) is found only in Norwegian sources, and in all three instances the referent is cloth or clothing: *dýki* (DN 2:189.16), *kaprún* (DN 10:15.15), and *undirstakkr* (DN 4:423.14).

Ljósbleikr (ONS: “lysegul”; CV: “pale, fawn-coloured”) is attested twice and describes the color of a horse (“hestr”: *Grettis saga* 109.12, 221.3; *Sturlunga saga* 2:260.34).

Ljósbrúnleitr is attested once and used about human complexion: “Jacobus . . . [var] vndarlíga biartleitr [var. meðallagi líos brunleitr]” (*Marín saga* 867.10–11).

Ljósgreenn is attested once, and the referent is a topaz: “Hann [Topacius] hefir 2 myndir, 1 er rauda gulli líkr, enn annar er skíri ok er sa líosgreenn” (*Alfræði íslensk* 1:80.8).³⁰

26. de Vries, *Altnordisches etymologisches Wörterbuch*, 174; Ásgeir Blöndal Magnússon, *Íslensk orðsifjabók*, 314.

27. See note 24 above, where 1-b is particularly relevant.

28. The sapphire is described as “any pure, transparent, gem-quality corundum other than ruby, specially the blue color variety of corundum. Blue color being due to traces of oxides of cobalt, chromium, and titanium. Sapphire color ranges from light-blue, to dark velvety blue (shades of blue).” Mohsen Manutchehr-Danai, *Dictionary of Gems and Gemology* (Berlin: Springer, 2000), 413.

29. Ásgeir Blöndal Magnússon, *Íslensk orðsifjabók*, 569.

30. Concerning the color of the topaz, D. B. Hoover points out that “prior to the tenth century the name ‘topaz’ in the Western world was generally restricted to describing a

Ljós gulr (LP: “lysegul”) is attested once, in a verse in *Hjálmþérs saga*, and the referent is a *lokka frón* (a kenning for a head [of human hair]).³¹

Ljósjarpr (ONS: “lysebrun”; CV: “light chestnut”) is common, and in all instances the referent is human hair. Examples include “Helgi var . . . lios-iarpur æ har” (*Fljótsdæla hin meiri* 31.20) and “Þordr var . . . lios-iarpr á hær” (*Sturlunga saga* 1:434.9).

Ljósrauðr (ONS+: “lyserød”; CV: “light red”) is attested once, and the referent is the fur (*hamr*) of a dog: “sýndist hann [hundrinn] . . . stundum sem hann væri með myrkbrúnum lit, ok þegar, sem hann sé í ljósrauðum ham” (*Saga af Tristram ok Ísönd* 130.23).

Rauðljóss (LP: “lyserød”) is attested once, in Hallvarðr háreksblesi’s *Knútsdrápa*, and the referent is *baugjörð* (a *heiti* for a shield).³²

2.6 Color terms with the prefix *myrk-*.

Myrkr, which is derived from Germanic **merkwia* and means “dark,”³³ is also a tonal color word and unspecific as to hue. It appears as a prefix to three color terms.

Myrkblár (LP: “‘mörksort,’ kulsort”; ONS: *mörkblaa*”) is attested once in poetry, in a *lausavísa* by Sigvatr Þórðarson, and the referent is *meiðir drasils tjalda* (a kenning for a warrior).³⁴ In prose, the term is used primarily about clothing, the referents being *kyrtill* (DN 3:95.12; DN 4:423.12; *Sagan och rimorna om Friðþjófr* 31.11), *dýki* (DN 2:189.16), *kápa* (*Biskupa sögur*

green stone which most authorities identify as peridot (olivine) However, by the eleventh century . . . it has a golden color. From this date onwards topaz is more often described as golden or yellow It seems most probable that this change in the colour description of the topaz is due to a translation or copying error, rather than the result of empirical evidence. One wonders what confusion this might have caused among gem merchants of the world, but, unfortunately, no texts exist to shed light on this. This must be the period during which the name ‘topaz’ began to be associated with the mineral we know today.” *Topaz* (Oxford: Butterworth Heinemann, 1992), 13.

31. “Hver ert þú / hýrlund með kinn fagra / ok ljósgult lokka frón?” (1.3; *Skjaldedigtning* 2:358).

32. “Rauðljósa sér ræsir / (rít brestr sundr en hvíta) / baugjörð brodda ferðar / (bjúgrend i tvau fljúga)” (5.1; *Skjaldedigtning* 1:294).

33. de Vries, *Altnordisches etymologisches Wörterbuch*, 398.

34. “Hljóð mínum brag, meiðir / myrkblás, þvít kank yrkja, / alltíginn—mátt eiga / eitt skald—drasils tjalda” (2.2; *Skjaldedigtning* 1:246).

2:108.30, 168.24; *Diplomatarium Islandicum* [henceforth DI] 2:691.29), and *olpa* (*Ectors saga* 124.9). In three instances, the adjective describes the color of a stone: “er hann [Adamantes] eigi sva skír at hann lati iarðlit ok er hann því myrkblar” (*Hauksbók* 228.1); “Adamantis . . . er eigi sva skír, ath hann lati iarligt ok er þi myrkblar” (*Alfræði íslenzk* 1:82.3);³⁵ “Konradr tok þa þann steinn [ametistus] er hann stak fyr or bordskutlínunum hann var myrkblár ath lítt” (*Konráðs saga keisarasonar* 165.12).³⁶ Once the term is used about the color of a shield (“skjöldr”: *Eyrbyggja saga* 32.29). *Myrkbrúnn* (ONS+: “mørkebrun”; CV+: “dark brown”) is attested three times. Twice the referent is a tunic (“kyrtill”: *Clarus saga* 7.24, 21.29–30), and once it is the fur (*hamr*) of a dog (*Saga af Tristram ok Ísönd* 130.22).

Myrkgrár is attested once and describes a calf (*kvíga*): “Þetta haust var Andríði vant kvígu þrévetrar myrkrar [var. myrkgraarar: AM 560 c 4°; myrkgrár: AM 164 h fol.] (*Kjalnesinga saga* 5.11).

2.7. Color terms with the prefix *lit-* and the suffixes *-leittr*, *-litaðr*, and *-litr*.³⁷

Litr is derived from Germanic **ulitu-z* and related to Middle English *lit*, Gothic *wlits*, Old Saxon *wliti*, and Old English *wlite*.³⁸ Its primary meaning is “color”; secondary meanings include

35. Adamant is a synonym of diamond and coronium. The word is derived from Greek “invincible” and is an old name for a hard stone.

36. The amethyst is described as being “a pale violet to purple or violet, transparent variety of quartz, the color being due to presence of Fe²⁺ or Fe³⁺ and traces of manganese, owing to irregular color zoning” (Manutchehr-Danai, *Dictionary of Gems*, 16). See also Biggam: “The hues involved are red-purple and violet” (*Semantics of Colour*, 134).

37. There is one term consisting of a noun + *-litr*, another consisting of an adjective + *-leittr* and a third consisting of an adjective + *litaðr*. The first is *dugglitr* (LP: “duggfarvet, dugget”; ONS: “dugfarvet”; CV: “dew-besprinkled”), which is attested once, in *Helga-kviða Hundingsbana II*, and describes Odin’s hawks (*haukar*). Here *litr* seems to reflect the secondary meaning, as suggested in LP and CV, which disqualifies the adjective as a color term. The second is *folleitr* (ONS: “bleg af Ansigtifarve”; CV: “looking pale”), which is attested ten times (*Njáls saga* 70.14, 298.21, 301.6; *Byskupa sögur* 307.21; *Flat-eyjarbók* 1:545.31; *Heilagra manna sögur* 2:641.29; *Jómsvíkinga saga* 67.2; *Mágus saga* 2.65; *Óláfs saga Tryggvasonar en mesta* 1:172.26; *Sturlunga saga* 2:125.16; *Vápnfirðinga saga* 63.15). In all instances, the referent is human complexion. The third is *follitaðr* (ONS: “bleg af Farve”; CV: “pale”), which is attested five times (*Njáls saga* 302.1; *Byskupa sögur* 378.9; *Rómveriasaga* 82.29; *Þiðriks saga* 1:340.14–15). In all instances the referent is human complexion.

38. de Vries, *Altnordisches etymologisches Wörterbuch*, 359.

“appearance,” “character,” “gloss,” and “beauty.” The suffix *-leitr* is derived from the verb *líta*, meaning to “look,” “behold,” “see.”³⁹ In terms of meaning, the color terms seem not to differ from their monolexic parallels and should perhaps be regarded as basic color terms, although their semantic range differs somewhat.⁴⁰

Bláleitr (LP: “med blåsort ansigt”; ONS: “blaa eller sort af Ansigtssfarve”; CV: “blue-faced”; ONP: “[om person] mørk, blå/sort at se på / [of a person] dark, blue/black in appearance”) is found once in poetry, in Einarr Gilsson’s *drápa* about Guðmundr Arason, and the referent is a woman (*brúðr*).⁴¹ In prose, it is attested three times and describes human facial color (*Islandzk æventyri* 283.19; *Karlamagnúss saga* 54.33; *Sigurðar saga þögla* 108.6).

For *ljósbrúnleitr*, see section 2.5 above.

Hvítleitr is attested twice; in both instances the referent is the amethyst: “Amatistus . . . er hvít-leitr, sem vin se dreypt i vatn” (*Alfræði íslenzk* 1:81.2), “Ematistvs . . . er ok hvítleitr sem vindreyp með vatni” (*Hauksbók* 227.1).⁴²

Jarplitaðr (LP: “brunfarvet, rødbrun”) is found once, in Einarr Skúlason’s *Geisli*, and describes the color of an eagle (*örn*).⁴³

Litrauðr (LP: “rød af farve”) is found once, in Einarr Skúlason’s *Geisli*, and describes the color of gold (*blik unnar*) in a kenning for king.⁴⁴

Rauðleitr (ONS: “rødmusset, rødlig i Ansigtet eller Kinderne”; CV: “ruddy”) is attested eight times and used exclusively about human complexion (*Jóns saga leikara* [AM 588 f 4^o 3^r]; *Laxdæla saga* 235.19; *Leifar* 90.25; *Mágus saga* 7.59; *Marín saga* 253.31; *Tróju-manna saga* 66.20, 67.18; *Þiðriks saga* 1:334.30).

Rauðlitaðr (ONS: “farvet rød”; CV: “red-coloured, dyed red”) is found only in prose. In most instances, it is used about human complexion (*Alfræði íslenzk* 3:98.3; *Fljótsdæla hin meiri* 31.20; *Sturlunga saga* 1:518.13); where there is a referent, it is human

39. Ásgeir Blöndal Magnússon, *Íslensk orðsifjabók*, 554.

40. See Brückmann, *Altwestnordische Farbsemantik*, and Wolf, “Some Comments.”

41. “aptr kom brúðr til beiðis / bláleit ok dauð hneitis” (21.8; *Skjaldedigtning* 2:424).

42. See note 36 above.

43. “Lét (jarplitaðs) ótu / (arnar jóðs) enn góði / (munnu rauð malmþings kennir) / Magnús hugin fanga” (29.1; *Skjaldedigtning* 1:434).

44. “Qld hefr opt enn mildi / unnar blik frá miklum / (Krists mærik lim) leysta / litrauðs konungur nauðum (33.4; *Skjaldedigtning* 1:435).

flesh and body parts: “augu” (*Eirspennill* 437.25), “kinnr” (*Reykjahlólabók* 2:152.26), “líkami” (*Stjórn* 161.7), and “skinn” (*Flóres saga konungs* 132.13). Twice the referent is hair (“hár”: *Flóres saga konungs* 132.13; *Saga Óláfs Tryggvasonar* 173.25), twice it is blood (“blóð”: *Karlamagnúss saga* 505.25; *Piðriks saga* 1:25.9), and once it is the branches (“greinar”) of a balsam tree (*Old Icelandic Medical Miscellany* 61.6).

Svartleitr (LP: “sort af udseende”; ONS: “mørk af Ansigtsfarve”; CV: “swarthy”) appears twice in poetry, in a verse by Jórunn skáldmær, where the referent is a verse (*bragr*),⁴⁵ and in a verse in *Hjálþérs saga*, where it is a man (*seggr*),⁴⁶ In prose, it is attested once, in *Gríms saga loðinkinna*, where it is used about the complexion of a woman (149.17).

2.8 Compounds of two color terms.

A problem with these mixed colors or one color plus an achromatic (as in *gráblár* and *svartjarpr*) is that it is often difficult to ascertain the balance of their elements (though in the case of achromatic terms, *hvítr*, *grár*, and *svartr*, they would seem to represent degrees of saturation from “pale” to “medium” to “dark” along with the color name).⁴⁷ Should *rauðblár* be defined as “reddish-blue” (blue being dominant) “red-blue” (neither being dominant), “bluish red” (red being dominant) or “purple”? And should *rauðgulr* be described as “reddish-yellow” (yellow being dominant), “yellow-red” (neither being dominant), “yellowish-red” (red being dominant), or “orange”? Only the referents can provide possible answers.

Blábrúnaðr (ONS: “blaabrun”; CV: “dark blue coloured”; ONP: “?farvet sortbrun / ?coloured blackish-brown”) is attested once. The referent is a female tunic (“kvenkyrtill”; *Guðmundar saga A*, 175.8).⁴⁸

45. “Haralds frákr Halfdan spyrja / herðibrogð, en lögðis / sýnisk svartleitr reyni / sjá bragr, ens hárfagra” (2.3; *Skjaldedigtning* 1:53).

46. “Hjálþér, ek heiti; / hverr spyr at því, / seggr enn svartleiti, á sædýri” (2.3; *Skjaldedigtning* 2:354).

47. See Biggam, *Semantic of Colour*, 123.

48. Interestingly, the same tunic is referred to in the B-redaction of *Hrafn saga Sveinbjarnarsonar*, where it is described as being “brúnaðr” (56.21–22).

Bláhvítr (LP: “sort-hvid, vistnok hvid med sorte striber”; CV: “white-blue”) appears in poetry only, in *Guðrúnarhvöt* (“bæcr . . . inar bláhvíto,” st. 4) and *Hamðismál* (“Bæcr . . . inar bláhvíto,” st. 7). Hollander, Terry, and Larrington translate *bláhvítr* as “bluish-white,” “blue-white,” and “blue and white,” respectively;⁴⁹ the last-mentioned translation would render *bláhvítr* ineligible as a color term.

Blásvartr (LP: “blåsort, sort”), too, is found only in poetry, in *Helgakviða Hundingsbana I*, where the referent is *brimdýr* (a *heiti* for a ship),⁵⁰ in Þórarinn stutfeldr’s *Stutfeldardrápa*, where it is *byrvargar* (a *heiti* for ships),⁵¹ and in a *lausavísa* by Einarr Skúlason, where it is *Muninn* (a *heiti* for a raven).⁵²

Brúnrauðr (ONP: “rødbrun / reddish brown”) is attested twice. The referents are a stone (“steinn”: Veturliði Óskarsson 22.17) and a small implement for carving or cutting (“krít”: Veturliði Óskarsson 22.30).

Gráblár (ONS: “graablaa”) is attested once, and the referent is a frock (“hekla”: *Laxdæla saga* 234.14 var).

Gulbrúnn is attested once, and the referent is eye-brows (*brýnn*: AM 764 4^o 17^v).

Gulgrár (CV: “yellow-gray”), too, is attested only once, and the referent is a tunic (“kyrtill”: *Laxdæla saga* 233.13 var. [AM 123 fol. 38]).

Gulgrœnn (ONS: “gulgrøn”; CV: “yellow-green.”) is attested twice, in *Laxdæla saga* (233.13), where the referent is a tunic (*kyrtill*), and in *Jarlmanns saga* (26.32 var. [AM 167 fol. 53^v]) where it is the sea (*sjór*).

Hvítjarpr (LP: “lyse-rødbrun”; CV: “white-brown, blond”) is found once, in a *lausavísa* by Magnús berfœttr, and the referent is *svanni* (woman).⁵³

49. Lee M. Hollander, trans., *The Poetic Edda* (Austin: University of Texas Press, 1962), 312, 317; Patricia Terry, trans., *Poems of the Vikings* (Indianapolis: Bobbs-Merrill, 1969), 233, 238; Carolyne Larrington, trans., *The Poetic Edda* (Oxford: Oxford University Press, 1996), 235, 239.

50. “liggia hér í grindom fyr Gnipalundi / brimdýr blásvort oc búin gulli” (st. 50).

51. “Bað gramr guma / gunnhagr draga / byrvarga á bjarg / blásvarta tvá” (4.4; *Skjaldedigtning* 1:462).

52. “En við hjaldr, þars hólðar, / hugprútit svellr, lúta, / (Muninn drekkir blóð ór benjum / blásvartr) konungs hjarta” (7.4; *Skjaldedigtning* 1:452).

53. “sá kennir mér svanni, / sin lǫnd es verr rǫndu / (sverð bitu Hǫgna hurðir) / hvítjarpr sofa lítit” (3.8; *Skjaldedigtning* 1:402).

Rauðblár (ONS+: “rødblá”) is attested once and describes the color of an amethyst: “Amatista heitir einn ærligur steirnn. ok hefir rauðblann lit suo sem uiole eda rosa. enn sumir hafa bleikan lit” (*Old Icelandic Medical Miscellany* 110.7).⁵⁴

Rauðbleikr (ONS: “lysrød”; CV: “reddish”) is attested four times.⁵⁵ Twice the referent is human hair (“hár”: *Eyrbyggja saga* 21.5; *Stjórn* 460.11—here a translation of “rufus”; “skegg”: *Piðriks saga* 1:336.3), and twice it is a gem stone. One is a sardonyx: “æ ofan-verdum hvitleikanum þickir hann rauðbleikr, ok ero þo allir litir samblandnir” (*Alfræði íslenzk* 1:79.6).⁵⁶ The other is a jacinth, and here one particular kind, the “garnatus” is described: “sa er rauðbleikr ok fafundare” (*Alfræði íslenzk* 1:80.18).⁵⁷

Rauðbrúnn (LP: “rødbrun”; ONS: “rødbrunfarvet”/“rødbrun”; CV: “red-brown”) / *rauðbrúnaðr* (ONS: “rødbrunfarvet”; CV: “red-brown, dark-red, reddish”) is found once in poetry, in Sigvatr Þórðarson’s *Erfidrápa Óláfs helga*, where the referent is a sword (*bjǫrr*).⁵⁸ In prose, the referents are cloth (“blíaz”: *Elis saga ok Rosamundu* 53.10; “klæði”: *Sturlunga saga* 1:151.8 and var.), a tunic (“kyrtill”: *Biskupa sögur* 2:55.17, *Eirspennill* 235.13; *Laxdæla saga* 242.7), and blood (“blóð”: *Hauksbók* 181.18).

Rauðgrænn (ONS: “rødgrøn”; CV: “reddish green”) is attested once, in *Flóvents saga*, and describes the color of a mantle (*mǫttull*).⁵⁹ According to Ashlee C. Bailey, red-green and blue-yellow color terms should not exist, since such terms would confuse or fail to distinguish opponent colors.⁶⁰

54. See note 36.

55. Susanne M. Arthur argues that all the referents “may be perceived as orange-colored.” “Are Oranges Yellow? *Appelsínugulur* as a Basic Color Term in Icelandic,” *Orð og tunga* 15 (2013): 28.

56. The sardonyx is “a gem variety of reddish-brown colored sand with white or black banded chalcedony or onyx used to make cameo with the raised black, red or brown background” (Manutchehr-Danai, *Dictionary of Gems*, 415).

57. The jacinth is “a term applied to a transparent yellow to reddish-brown variety of zircon” (ibid., 260).

58. “auk, at isarnleiki, / Innþrændum lét finnask, / rœkinn, gramr í reikar / rauðbrúnan hjór túnum” (14.8; *Skjaldedigtning* 1:242).

59. “skin þav voro vndir, er engi maðr vissi hvaþan af voru; þav voro gvll savmvt; en þat etlvðv menn hellzt, at þat veri af sialldsenvm fvglym, ok sva atagz sem skin. Þa voro bla ok brvñ, raðgren ok með allzkyms litvm” (142.33).

60. “The theory [of color opponency] is based on the idea that there are four unique hues: red, green, yellow, and blue. These form opponent pairs, with red and green being one pair and yellow and blue the other pair. When we perceive one of the pure hues in

Rauðgulr (ONS: “rødgul”; CV: “yellow-red, orange”) is used about human hair (“hár”: *Karlamagnúss saga* 113.19; *Sturlunga saga* 2:125.20) and cloth (*pallklæði*): “eitt pallklæde raugult” (DN 3:148.23).⁶¹

Svartblár (ONS+: “mørkeblaa”; CV: “dark blue”) is attested twice and describes a rare-earth magnet: “Magnes . . . er svartblar, hann dregr iarn” (*Alfræði íslenzk* 1:81.17) and “Magnetis heitir sa steinn er finnr a India landi sv þioð er Trogodi heitir, hann er svartblar (*Hauksbók* 227.16).⁶²

Svartbrúnaðr (ONS: “farvet sortbrunt”; CV: “dyed black-brown”) is attested once and describes the color of fabric (*klæði*): “.ix. aalnar af swartbrunadu klæde” (DN 1:195.24).

Svartjarpr (ONS: “mørkebrun”; CV: “dark-brown”) is attested twice (*Byskupa sögur* 307.19; *Laxdæla saga* 235.19) and describes the color of human hair (*hár*).

2.9 Compounds of a noun and a color term.

Biksvatr (ONS: “begsort, sort som Beg”; CV: “black as pitch”; ONP: “begsort / pitch-black”) is attested once, and the referent is water (*vatn*): “Vatn er þar sialldfengit, en biksvart ok beiskt bæde þat er

a particular region of the visual field—say, pure green—we cannot perceive the other in the same area, in this case pure red. The same holds true for blue and yellow. All other colors are mixtures of these four. Thus, if 75% of the chromatic response received by the retina in a given area were green and 25% were yellow, the resulting color would be a yellowish-green. However, there can be no reddish-green or bluish-yellow because the same neural mechanism signals red in one state and green in the other (or yellow in one state and blue in the other), thereby not allowing for mixtures of members of each opponent pair . . . It is impossible for blue to overlap with yellow to create a ‘blellow’ or for red and green to combine to create a ‘gred.’” “On the Non-existence of Blue-Yellow and Red-Green Color Terms,” *Studies in Language* 25 (2001): 187.

61. Arthur argues that “the most frequently used term for the color orange in Icelandic (besides the now prevalent term *appelsínugulur*) is *rauðgulur* ‘red-yellow,’ which appears three times in ONP and fifty-three times in ROH [*Ritmálasafn Orðabókar Háskólans*] As with *rauðbleikr*, these instances describe objects that can be conceived of as orange-colored” (“Are Oranges Yellow?” 128).

62. This is presumably magnetite. Its color and transparency are described as “black” and “opaque,” respectively, and its lustre is defined as being “metallic, shining; to sub-metallic, dull.” It has a strong metallic character and has “by reason of its strongly magnetic properties . . . attracted attention since early times.” W. R. Hamilton, A. R. Woolley, and A. C. Bishop, *A Guide to Minerals, Rocks and Fossils* (London: Hamlyn Publishing, 1970), 40.

fæz” (*Heilagra manna sögur* 2:471.8); it translates the Latin “quasi bituminea.”

Bleikhárr (ONS: “hvidhaaret, lyshaaret”; CV: “auburn”; ONP: “lyshåret, blond / fair-haired, blond”) is attested six times (*Heimskringla* 3:220.1, 286.16; *Hulda* 99.16, 185.4; *Trójumanna saga* 69.23; *Piðriks saga* 2:336.2), and in all instances the referent is human hair.

Blikhvítr (LP: “lysende, hvid, lyst glattet”; ONS: “blinkende, lysende hvit”; CV: “white-gleaming”) appears once in a verse in *Hervarar-saga*, and the referent is *lind* (a *heiti* for a shield).⁶³

Blóðrauðr (ONS: “rød af eller som Blod”; CV: “blood-red”; ONP: “rød pga. blod, rød som blod / red on account of blood, blood-red”) is attested nine times:

Classification	Referent	Number of examples
Animals	<i>hundr</i>	1 (<i>Saga af Tristram ok Ísönd</i> 130.31)
	<i>gangari</i>	1 (<i>Flóres saga ok Blankiflúr</i> 29.9—here translating “rouges”)
Cloth	<i>dúkr</i>	1 (<i>Maríu saga</i> 872.14—here a cloth stained with wine)
	<i>silkiklæði</i>	1 (<i>Thomas saga erkibiskups</i> 458.38–459.1)
Hail (tears)	<i>hagl</i>	1 (<i>Vilhjálmss saga sjóðs</i> AM 577 4 ^o 41 ^r 17)
Human complexion	—	2 (<i>Alexanders saga</i> 3.27; <i>Valvers þáttr</i> 388.3)

In two instances, it is used in an abstract meaning: “man olafr lata hring blóðrauðan vm hals þer ef þu kemr til hans . . . hann man lata af höfða þik (*Óláfs saga Tryggvasonar* 1:236.14) and “mun Óláfr láta hring blóðrauðan um háls þer, ef þú finnr hann” (*Heimskringla* 1:354.6).

Blóðroðinn (LP: “‘blod-farvet,’ blodig”; ONS+: “farget rød av blod”; CV: “blood-stained”; ONP: “farvet rød af blod / red with blood”) is found three times in poetry, in Þjóðólfr Arnórsson’s *Magnúsflokkur*, where the referent is shields (*skildir*),⁶⁴ in Ívarr Ingimundarson’s

63. “Bresta mun bróðir / en blikhvíta lind” (10.2; *Skjaldedigtning* 2:272).

64. “Spurði einu orði / (öld blóðroðna skjöldu) / satt’s at mǫrg (átti) / Selunds mæz hverr vé bæri” (17.2; *Skjaldedigtning* 1:336).

Sigurðarbólkr, where it is shafts (*sköpt*),⁶⁵ and in Rognvaldr jarl and Hallr Þórarinnsson's *Háttalykill*, where it is swords (*benja ræði*).⁶⁶ In prose it is attested once, and the referent is the cross (*kross*) of Jesus Christ (*Íslenzk æventýri* 1:150.15). It is questionable whether the adjective should be considered a color term.

Blómhvíttr (ONP: "hvid som en bløst, bløsterhvid / white as a flower") is attested once, in *Karlamagnúss saga* (332.39), and the referent is a horse (*hest*).

Bráhvíttr (LP: "med lyse øjenvipper"; ONS: "som har hvide Øienhaar"; CV+: "white-browed") is found once, in *Völundarkviða*, and the referent is Þǫðvildr, a maiden (*mey*).⁶⁷

Brandrauðr (LP: "ildrød") occurs once, in a verse in *Ragnars saga loðbrókar*, and the referent is *baugr* (a ring).⁶⁸

Brúnhvíttr (LP: "med lyse øjenbryn"; ONS: "som har hvide Øjenbryn"; CV: "white-browed") is found once, in *Hymiskviða*, where it describes a giantess: "Enn ǫnnur gecc, algullin, fram, / brúnhvít, bera biórveig syni" (st. 8).

Dreyrrauðr (ONS: "blodrød"; CV: "blood-red"; ONP: "blodrød, rød som blod [i ansigtet; af ophidselse, etc.] / blood-red, red as blood [in the face; from agitation, etc.]") is found in prose only: *Njáls saga* 39.20; *Egils saga* 37.3; *Flateyjarbók* 3:266.39; *Gibbons saga* 44.14; *Heimskringla* 3:145.6; *Hulda* 210.12, 213.16; *Laxdæla saga* 113.5; *Morkinskinna* 224.30; *Orkneyinga saga* 134.23; *Sagan ock rimorna om Friðþjófr* 31.22 and 57.4; and *Sturlunga saga* 2:255.2–3. In all instances, it describes facial color due to emotion.

Drifhvíttr (LP: "hvid som sne"; ONS: "drivhvid, snehvid"; CV: "white as driven snow"; ONP: "hvid som sammenføget sne / white as the driven snow") appears in a verse in *Víglundar saga*, and the referent is *dúkr* (cloth).⁶⁹ In prose it is attested four times:

65. "skarða skjöldu / sköpt blóðroðin, / veðrblásin vé / of vegðum" (34.6; *Skjaldedigting* 1:473).

66. "vann blóðroðin benja / benflæðr skolat ræði, / sóknbara gat sára / sárvǫrm þvegít árar" (33b6; *Skjaldedigting* 1:504).

67. "bið þú Þǫðvildi, meyna bráhvító" (st. 39).

68. "ilt er í borghhlið baugi / brandrauðum framm standa" (VI.1; *Skjaldedigting* 2:257).

69. "strauk drifhvítum dúki / drós um hvarminn ljósa" (7.7; *Skjaldedigting* 2:489).

Classification	Referent	Number of examples
Cloth and fabric	<i>dúkr</i>	2 (<i>Gibbons saga</i> 11.12; <i>Islendzk æventyri</i> 1:41.29)
	<i>skrúðr</i>	1 (<i>Karlamagnúss saga</i> 549.32)
Food	<i>himnamjöl</i>	1 (<i>Postola sögur</i> 494.29)

Dumbbleikr (ONP: “?mat/grálig bleg / ?dull/greyish pale”) is attested only once, and the referent is a chalcedony: “Calcedonius heiter eirn ærligr Stein hann hefur dumbbleikann lit” (*Old Icelandic Medical Miscellany* 220.21).⁷⁰

Fannhvítr (LP: “snehvid”; ONS: “snehvid”; CV: “white as driven snow”) occurs once in poetry, in a *lausavísa* by Björn Breiðvíkingakappi, where it is used to describe the appearance of a woman (*foldu Fold*).⁷¹ In prose, it is attested twice; the referents are human flesh (“hǫrund”: *Bærings saga* 101.60) and horses (“hestar”: *Stjórn* 206.8).

Fífilbleikr (ONS: “lysegul, med en Løvetand lignende Farve”; CV: “dandelion-yellow”) is attested three times and describes the color of a horse (“hestr”: *Víglundar saga* 77.6; “stoðhross”: *Finnboga saga* 44.5; *Vápnfirðinga saga* 46.3).⁷²

Físbleikr (ONS: “Ɔ: fiskbleikr”) is attested once: “Eigi vilda ek svá verða við blóðlátið físbleikr” (*Heimskringla* 3:416.19). *Eirspennill* has the variant *fullbleikr* (218.5) and Codex Frisianus has *fiskbleikr* (355.33).

Fiskbleikr (ONS: “hvid, bleg som Fisk”; CV: “pale as a fish”) appears in Codex Frisianus (see above) and Hulda (300.21).

Fótgulr (LP: “‘fod-gul,’ med gule fødder”) is attested once, in *Krákumál*, and the referent is an eagle (*fogll*).⁷³

70. The chalcedony is “a translucent, crypto-crystalline variety of quartz. It is commonly microscopically fibrous, massive, and has a nearly wax-like luster, it has a lower density and is lower than ordinary quartz . . . , uniform tint, white, gray, pale-blue, brown, or black, many of the hues are known by a variety of names” (Manutchehr-Danai, *Dictionary of Gems*, 16).

71. “Þá mun þoll en mjóva / Þórodds aðalbjóra / (Fold unni mér foldu) / fannhvít getu sanna” (3.4; *Skjaldedigtning* 1:125).

72. Cf. Wilhelm Heizmann, who translates the term as “hellgelb, löwenzahngelb.” *Wörterbuch der Pflanzennamen im Altwestnordischen*, Ergänzungsbände zum Reallexikon der germanischen Altertumskunde 7 (Berlin: de Gruyter, 1993), 19.

73. “ok fótgulum fogli / fingum vér, þars sungu / við háseymda hjalma / hǫrð jǫrn, mikils verðar” (2.5; *Skjaldedigtning* 1:649).

Glóðrauðr (LP: “ildrød”; ONS: “glodrød, rød som en Glod”; CV: “red as embers”) is found in poetry only, and the referent is gold or treasure (*goll, fé, eldr álfoldar*): “gull glóðrautt” (*Guðrunarkviða II*, st. 2); “gulli . . . glóðrauðo” (*Atlamál*, st. 13); “iþ/it glóðrauða fé” (*Fáfnismál*, st. 9 and 20); and “lýstiz hrein hæstum / hofn af skipstøfnum / eldi álfoldar / auðar glóðrauðum” (Sturla Þórðarson’s *Hrafnsmál*, st. 5.8; *Skjaldedigting* 2:127).

Gollhvítr (LP: “lys som guld”) appears once in poetry, in *Hárbarðsljóð*, and describes a woman (*mær*).⁷⁴

Gollroðinn/gullroðinn (LP: “rød af guld”; ONS: “forgyldt”; CV: “gilt”) is used in *Krákumál* about a spear (*geirr*) and in *Atlakviða* about helmets (*hjalmar*).⁷⁵ In prose, it is common, though it is questionable whether it should be considered a color term:

Classification Referent Number or examples:

Armor and weapons	<i>hjalmr</i>	22 (<i>Ágrip</i> 10.1; <i>Alexanders saga</i> 41.1; Codex Frisianus 577.33; <i>Egils saga</i> 159.19; <i>Fagrskinna</i> 327.3, 352.21; <i>Hálfðanar saga Eysteinnssonar</i> 137.14; <i>Heimskringla</i> 1:211.5 and 441.2–3, 3:386.18; <i>Islendzk æventyri</i> 1:37.7; <i>Konráðs saga</i> 57.28; <i>Laxdæla saga</i> 67.14; <i>Morkinskinna</i> 455.21; <i>Óláfs saga Tryggvasonar en mesta</i> 1:42.8, 2:262.6; <i>Partalopa saga</i> 103.4; <i>Saga Óláfs konungs hins helga</i> 1:70.7; <i>Saga af Tristram ok Ísodd</i> 10.14; <i>Sögur Danakonunga</i> 136.23; <i>Þiðriks saga</i> 1:178.2; <i>Yngvars saga víðförla</i> 6.10)
		1 (<i>Saga Óláfs Tryggvasonar</i> 225.17)
<i>skjöldr</i>		

Grasgrænn (ONS: “græsgrøn, grøn som Græs”; CV: “grass-green”) is attested twice. The referents are foliage (“lauf”: *Konungs skuggsjá* 9.15) and a helmet (“hjalmr”: *Karlamagnúss saga* 311.8 var).⁷⁶

74. “gladdac ina gullhvító, gamni mæi unði” (st. 30 var).

75. “Hó sverð bitu skjöldu, / þás gollhroðinn glumði / geirr við Hildar næfri” (21.3; *Skjaldedigting* 1:654), “Sciöldo knegoð þar velia oc scafna asca, / hiálma gullroðna oc Húna mengi” (st. 4).

76. The main text has “grœnn sem gras.”

Hárarauðr (LP: “rødhåret”; ONS+: “rødhåret”) is found in a verse in *Grettis saga*, and the referent is Grettir’s head (*höfuð Grettis*).⁷⁷

Helblár (CV: “black as death”) is attested once, and the referent is (injured) bodies (*líkamir*): “þeirra líkamer voru aller hudfletter og helblaær” (*Dínus saga drambláta* 35.7).

Himinblár (CV: “sky-blue”) is attested once, and the referent is a cloth (*klæði*): “eitt klæði . . . er himenn blatt var at lith” (*Reykjahólabók* 2:350.32).

Hrafnblár (LP: “ravnsort”; CV: “raven-black”) is found in Bragi Boddason’s *Ragnarsdrápa* and describes the appearance of Erpr’s brothers, Sqrli and Hamðir.⁷⁸

Hrafnsvatr (LP: “ravnsort”; CV: “raven-black”) is found in a verse in *Hjálmþers saga ok Ölvis*, and the referent is a man (*halr*).⁷⁹

Hvarmrauðr (LP: “med røde øjelågs kanter”; CV: “with red eyelids”) appears in a *lausavísa* by Kormákr Ögmundarson, and the referent is *frenju fæðir* (feeder of cows).⁸⁰

Hörundshvít is attested once and describes human complexion: “Leifur var hvitr [var. hörundz huijtur]” (*Skarðsárþók* 58.24).

Hörundsvatr, too, is attested once, and the referent is spirits (*andar*): “horundsuartir anndar stodu yfir henni” (AM 764 4^o 22^r).

Ilbleikr (LP: “med bleg, d.v.s. gul, fod”) is found in Einarr Skúlason’s *Geisli*, and the referent is an eagle (*orri*).⁸¹

Indiblár (ONS+: “indigo”) is attested once: “pund sinopur fyrir 6 aura, meniu fyrri 2 aura ok brunt ok indiblatt, hvit fyrri aura, gult 3 aurum” (*Alfræði íslenzk* 3:74.6).

Járngrár (LP: “jærn-, stål-grå”; ONS+: “jerngrå; om naturlig farget ullstoff”; CV: “iron-gray”) appears once in poetry, in Snorri Sturluson’s *Háttatal*, and the referent is byrnies (*serkir*).⁸² In prose, it is used about cloth (“klæði”: DI

77. “Flutta ek upp ór eyju / ómett höfuð Grettis, / þann grætr nála nauma / nauðig hára-rauðan” (52.4; *Skjaldedigtning* 2:476).

78. “þás hrafnbláir hefndu / harma Erps of barmar” (3.7; *Skjaldedigtning* 1:1).

79. “halr enn hrafnsvarti, / í hrævarskrúði” (2.7; *Skjaldedigtning* 2:363).

80. “Spurði frenju fæðir / fréttinn, hvé mér þætti / (hann sýnisk mér heima / hvarmrauðr) ketilormar” (13.4; *Skjaldedigtning* 1:72).

81. “Hneitir frákat héli, hjalds at vápna galdri, / öðlings hjör, þess ’s orra / ilbleikum gaf steikar” (43.4; *Skjaldedigtning* 1:438).

82. “stýrs rýðr stillir hersum / sterkr járngrá serki” (7.8; *Skjaldedigtning* 2:62).

3:418.33; *Íslandske originaldiplomer* 71.4), a bull (“naut”: DI 3:430.26), and a tent (“tjald”: *Fljótsdæla hin meiri* 76.4). *Kinngrár* (LP: “grá, bleg om kinden”; CV: “gray-cheeked”) is found in a *lausavísa* by Máni, and the referent is a man (*karl*).⁸³ *Kolblár* (ONS: “kulsort”; CV: “‘coal-blue,’ dark blue, livid”) is common:

Classification	Referent	Number of examples
Injured human body or body parts	<i>bak</i>	1 (<i>Ísländska handskriften</i> N° 645 4° 30.21)
	<i>fótr</i>	1 (<i>Grettis saga</i> 252.6)
	<i>líkami</i>	3 (<i>Karlamagnúss saga</i> 54.29; cf. also <i>Eyrbyggja saga</i> 166.26, 253.5)
	<i>kinn</i>	1 (<i>Sturlunga saga</i> 1:139.19)
Sea and waves	<i>haf</i>	1 (<i>Ísländska handskriften</i> No. 645 4° 73.16)
	<i>sjór</i>	9 (<i>Áns saga bogsveigis</i> 355.21; <i>Bósa saga</i> 49.4; <i>Njáls saga</i> 35.16, 78.6; <i>Færeyinga saga</i> 135.10; <i>Laxdæla saga</i> 103.10; <i>Jarlmanns saga</i> 26.32; <i>Maríu saga</i> 98.1, 271.19)

Kolsvartr (LP: “kulsort”; ONS: “kulsort”; CV: “coal-black, jet-black”) is also common:

Classification	Referent	Number of examples
Animals	<i>hestr</i>	1 (<i>Partalopa saga</i> 103.1)
	<i>køttr</i>	2 (<i>Rómverja saga</i> 187.4; <i>Flateyjarbók</i> 1:26.9)
	<i>sauðr</i>	1 (<i>Konungs skuggsjá</i> 134.13)
	<i>vargr</i>	1 (<i>Gibbons saga</i> 87.17)
Clothing and cloth	<i>klæði</i>	1 (<i>Membrana regia deperdita</i> 230.5)
Human skin and body	<i>andlit</i>	1 (<i>Gibbons saga</i> 44.20)
	<i>auga</i>	1 (<i>Ívens saga</i> 10.10)
	<i>maðr</i>	1 (<i>Heilagra manna sögur</i> 1:84.28)

83. “Hvat munt hafs á otri / hengiligr með drengjum / karl, þvít kraptr þinn fõrlask, kinngrár mega vinna” (5.1; *Skjaldedigtning* 1:520).

Once, the term is used in an abstract meaning: “alldri hefir orðit jafn kolsvart um mitt efni, síðan faðir minn miðlaði mér fé” (*Gautreks saga* 9.15).

Kverkhvíttr (LP: “lys-, hvidhalset”) is found in Þórbjörn hornklofi’s *Haraldskvæði*, and the referent is a valkyrie (*valkyrja*).⁸⁴

Laufgrænn (LP: “løvgrøn, grøn som løvet”; ONS: “grøn som Løv”; CV: “leaf-green”) is found in *Rúnakvæði*, which says about the runic letter þ (*bjarkan*) that it is “laufgrænstr lima” (25; *Skjalde-digtning* 2:249). In prose, it is attested four times:

Classification	Referent	Number of examples
Armor	<i>hjalmr</i>	1 (<i>Elis saga ok Rosamundu</i> 5.13)
Cloth and clothing	<i>klæði</i>	1 (<i>Sturlunga saga</i> 2:144.20)
	<i>kyrtill</i>	1 (<i>Hrafnkels saga</i> 1403.41)
	<i>segl</i>	1 (<i>Saga Óláfs konungs hins helga</i> 1:428.1 var.)

Lifrauðr (CV: “liver coloured, dark red”) is used exclusively about clothing, more specifically a blouse (“stakkr”: DI 8:801.20) and hose (“hosur”: DI 10:488.20, 597.20).

Línhvíttr (LP: “linnedhvid, hvid ved det brugte hovedtøj af lin”; ONS: “hvid som Lin? hvid under Lin, iført hvidt Linned?”; CV: “white as linen”) occurs twice, in *Hárbarðsljóð*, to describe a woman (*mey*).⁸⁵

Mansvartr is attested once: “Gestr scifti við hann sverþe oc oxi oc feck honum hesta ij knockotta [marginal note to ‘hesta ij knockotta: h<n>ockottir 3: mansvartir. sva avðpectir væri. þvi Gestr vildi hann feigann’]” (*Skarðsárþók* 79.9).

Margrár (ONS+: “gråfarget [om naturlig farget ullstoff]”) is attested once: “hesta madr V. alner margratt” (DI 3:414.33).

Mjallhvíttr (LP: “hvid som nyfalden sne”; ONS: “hvid som nyfalden tør Sne”; CV: “white as driven snow”) appears only in poetry. In

84. “kvaddi en glæghvarma / ok en kverkhvita / Hymis hausrofa, / es sat á horni vin-bjarga” (2.6; *Skjalde-digtning* 1:22).

85. “léc ec við ina línhvito oc launþing háðac” (st. 30), “Liðs þíns væra ec þá þurfti, Þórr, at ec helda þeiri inni línhvito mey” (st. 32).

Alvíssmál the referent is a woman (here *maðr*),⁸⁶ and in *Víglundar saga* the referent is *mundar jökla* (a kenning for silver).⁸⁷

Móbrunaðr/móbrúnn (ONS: “graabrun”; CV: “dark brown”) is attested once, and the referent is a tunic (“kyrtill”: *Eyrbyggja saga* 48.8 and var).

Mórauðr (LP: “brunrød”; ONS: “rødbrun”; CV: “yellow brown”) is found in a *lausavísa* by Kormákr Ögmundarson, and the referent is sheep (*sauðir*).⁸⁸ In prose, it is attested five times. In *Mágus saga* (34.37, 39.41), it describes the color of a man’s one eye (*auga*) and likened to the color of cat’s eyes, the one side of his nose (*nef*), and the one side of his body (*líkami*). In *Njáls saga* (59.14 var.) it is used about a tunic (*söluváðarkyrtill*), and in *Göngu-Hrólfs saga* (252.20) the referent is a hood (*hetta*).

Mosrauðr (LP: “rød, brun som mos, eller: ‘farvet i mosfarve’”; CV: “moss-red”) is attested once, in a *lausavísa* by Steinarr Sjónason, and the referent is a single pair of hose (*bosa*).⁸⁹

Razhvítr is found once, and the referent is a horse (*hest*): “gialla hessta, enn eigi merar, graðann hest, enn ecki gelldan, þann hvern er ecki sie rá: (D: raz) hvitur” (*Gulapingslög* [Fragments] 10.35).

Sauðsvartr (ONS+: “‘sauesvart,’ naturlig svartfarget [ullstoff]”; CV: “‘sheep-black’”) is attested twice, and the referents are cloth: “karfua m[enn]. form[adr] x. alner saudsuart” (DI 3:406.21), “gizeri vij alner saudsuarter (DI 3:418.19).

Silfrhvítr (ONS: “hvid som Sølv”; CV: “silver-white”) is found only in prose:

Classification	Referent	Number of examples
Armor	<i>brynja</i>	2 (<i>Karlamagnúss saga</i> 328.7, 342.31)
	<i>berklæði</i>	1 (<i>Karlamagnúss saga</i> 309.11)
	<i>bjalmr</i>	1 (<i>Karlamagnúss saga</i> 306.31)
	<i>bringabrynja</i>	1 (<i>Islendzk æventyri</i> 1:36.22)

Silkibleikr (ONS: “gul som Silke”) is attested seven times. In four

86. “eiga vilia, heldr enn án vera, / þat iþ miallhvíta man” (st. 7).

87. “Mjök hefir mundar jökla / mjallhvít numit allan” (17.2; *Skjaldedigtning* 2:492).

88. “makara ’s mér at mæla, / an mórauða sauði / of afrétu elta, / orð mart við Steingerði” (9.6; *Skjaldedigtning* 1:72).

89. “Lifðak lengi, / létk ráða goð, / hafðak aldri / hosu mosrauða” (1.4; *Skjaldedigtning* 1:89).

instances, the referent is human hair (“hár”: *Heimskringla* 3:253.13; *Hulda* 152.13; *Jóns saga Hólabyskups* 133.5; *Qrvar-Odds saga* 169.24), and in three instances it is horses (“hross”: *Hrólfs saga Gautrekssonar* 41.6–7; “merhross”: *Gautreks saga* 35.9, 66.7).

Silkigulr is attested once, and the referent is human hair (“hár”: *Ágrip* 6.17)

Skauðhvítr (ONS: “som har hvidt skauð”; CV: “sheath-white”) is attested once: “giallda hesta. en eigi marar. graðan hest. oc eigi gelldan. þann hvern er eigi er raðzhvervingr. ne skauðhvitr. ne skauðmigr. ne valldægðr. æða aðrer kauplestir a” (*Gulapingslög* 75.21).

Skinnhvítr (ONS: “hvid af Hudfarve”; CV: “white-skinned”) is attested once, and the referent is a leg (*leggr*): “sæ menn þann hennar leð miora ok skinn huitara ok opþrymlottara eptir vadil i frosti . . . en hinn sem fullkomliga var iafnan adr vsakadr” (*Byskupa sögur* 368.15).

Skjallhvítr (LP: “hvid som skjall, d.v.s. som den hvide hinde i et æg”) is found in Árni Jónsson’s *Guðmundardrápa*, and the referent is a lily (*lilja*).⁹⁰

Snjáhvítr, *snjóhvítr*, *snæhvítr* (LP: “snehvid”; ONS: “snehvid”; CV: “snow-white”) appears three times in poetry, in *Atlamál*, Árni Jónsson’s *Guðmundardrápa*, and in an anonymous skaldic verse; the referents are silver (*silfr*), a dove (*dúfa*), and blood (*blóð*), respectively.⁹¹ In prose, it is common:

Classification	Referent	Number of examples
Animals, birds, fish	<i>dúfa</i>	1 (<i>Heilagra manna sögur</i> 1:413.29 var.)
	<i>fugl</i>	1 (<i>Heilagra manna sögur</i> 1:275.16)
	<i>gangari</i>	1 (<i>Flóres saga ok Blankiflúr</i> 29.9)
	<i>hestr</i>	4 (<i>Adonius saga</i> 201.7, 123.11; <i>Alexanders saga</i> 22.3; <i>Postola sögur</i> 502.24)
	<i>hvítingr</i>	1 (<i>Konungs skuggsjá</i> 15.22)

90. “Skírlífis með skýru prófi / skjallhvít lilja máttu kallaz” (68.2; *Skjaldedigtning* 2:458).

91. “mani mun ec þic hugga, mætom ágætom, / silfri snæhvító, sem þú síáalf vilir” (st. 70); “snæfurt sýndiz snjóhvít dúfa / snara í gegnum ræfur þegni” (13.5; *Skjaldedigtning* 2:444); “Seggr sparir sverði at höggva, / snæhvítt er blóð líta” (*Skjaldedigtning* 2:147).

Classification	Referent	Number of examples
Clothing, cloth, skin	<i>kálfr</i> (of a hart)	1 (<i>Strengleikar</i> 14.7)
	<i>lamb</i>	1 (<i>Heilagra manna sögur</i> 1:21.3, var.)
	<i>sauðr</i>	1 (<i>Heilagra manna sögur</i> 1:273.32)
	<i>dúkr</i>	1 (<i>Thomas saga Erkibyskups</i> 494.14)
	<i>Klæði</i>	3 (<i>Gamal norsk Homiliebok</i> 82.7; <i>Heilagra manna sögur</i> 1:278.9; <i>Óláfs saga Tryggvasonar en mesta</i> 2:235.16)
Flowers and trees	<i>motr</i>	1 (<i>Óláfs saga Tryggvasonar en mesta</i> 2:209.11)
	<i>skinn</i>	1 (<i>Karlamagnúss saga</i> 302.1)
	<i>leggr</i>	1 (<i>Heimskringla</i> 1:93.14)
	<i>lilja</i>	2 (<i>Bærings saga</i> 122.52; <i>Nitida saga</i> 3.9)
Food	<i>brauðhleifr</i>	1 (<i>Maríu saga</i> 329.11)
	<i>manna</i>	1 (<i>Stjórn</i> 294.6)
Human hair	<i>hár</i>	3 (<i>Konungs skuggsjá</i> 22.26, 134.15; <i>Sverris saga</i> 10.9)
	<i>skegg</i>	1 (<i>Stjórn</i> 225.22)
Human skin and body	<i>líkami</i>	2 (<i>Mágus saga</i> 34.41; <i>Piðriks saga</i> 2:51.14 var.)
	<i>nef</i>	1 (<i>Mágus saga</i> 34.39)
Snow and hail	<i>baglkorn</i>	1 (<i>Stjórn</i> 292.17)
	<i>mjöll</i>	2 (<i>Erex saga</i> , 23.4, 17)
Stone or stone objects	<i>steinn</i>	1 (<i>Sverris saga</i> 2.15)
	<i>steinþró</i>	1 (<i>Heilagra manna sögur</i> 2:127.1)
Teeth and ivory	<i>tönn</i>	1 (<i>Duggals leiðsla</i> 73.16)
	<i>fílsbeinn</i>	1 (<i>Saulus saga</i> 13.21)
Other objects	<i>kistill</i>	1 (<i>Maríu saga</i> 199.21)

In addition, a man is said to be “sniahvitr af líkþra” (*Stjórn* 618.22), and once the adjective is used in an abstract meaning: “meðr patriarchum ok dyrleghum guþs postolum meðr purpurleghum pislarvattum ok sniohuitum iaturum” (*Thomas saga erkibiskups* 282.10).

Sólbrúnn (ONS+: “brun av sol, solbrent”) is attested once, and the referent is people (*mennt*): “þau [smyrsl] eru god þeim monnum er solbrunir eru eda fialkomnir við allz konar ryiu. oc ef ut þytur a manne” (*Old Icelandic Medical Miscellany* 98.10).

Sólvitr (LP: “hvid, lys som solen”; ONS: “hvid som Solen”; CV: “sun-white”) is found in *Hávamál*, and the referent is a woman (*mey*).⁹²

Sótrauðr (LP: “sodrød, mörkerød”; ONS: “sodbrun”; CV: “soot-red, dark-red”) occurs in *Völuspá*, and the referent is a cock (*hani*).⁹³

Steingrár is attested twice, in *Ectors saga*, and the referents are cloth (“klæði” [139.17]) and a lock of wool (“lagðr” [166.2]).

Svanhvitr (LP: “svanehvít”; ONS+: “hvít som en svane”; CV: “Swan-white”) is found in a verse in *Orms þáttr Stórolfssonar*, and the referent is Ásbjörn’s mother.⁹⁴

Tandrauðr (LP: “ildrød”; ONS: “ildrød”; CV: “fire-red”) occurs three times in poetry, in Þjóðolfr Arnórsson’s *Sexstefja*, in Einarr Skúlason’s *Geisli*, and in a verse in *Harðar saga*; the referents are all *heiti* or kennings for gold (*ormtorg*, *vala strætis fasti*, and *nad Nílsandr*, respectively).⁹⁵ In prose, where it is attested five times, the referent is also gold (“gull”: *Bragða-Mágus saga* 13.7; *Bærings saga* 95.35; *Clarus saga* 13.52–53; *Kirialax saga* 66.3; and *Partalopa saga* 23.3).

Úlfgrár (LP: “ulvegrå, grå som ulvens hår”; ONS: “graa af Farve som Ulven”; CV: “wolf-grey”) occurs once in poetry, in Egill Skallagrímsson’s *Arinbjarnarkviða*, where the referent is a human head (*hattar staup*).⁹⁶ In prose, the term is used about human hair (“hár”: *Egils saga* 86.21, *Grettis saga* 110.4), a brown bear

92. “Billings mey ec fann beðiom á / sólvíta, sofa” (st. 97).

93. “enn annarr gelr fyr iqrð neðan, / sótrauðr hani, at solum Heliar” (st. 43).

94. “Segið þat minni móður, / mun eigi syni kemba / svarðar láð í sumri / svanhvít í Danmörku” (IV.1.4; *Skjaldedigtning* 2:365). *Svanhvít* appears as the name of a valkyrie in *Völundarkviða* st. 2).

95. “Tögu má tekna segja / (tandrauðs) á Serklandi / (ungr hætti sér) átta / (ormtorgs hōtuðr) borga” (2.2; *Skjaldedigtning* 1:339), “Tolf mōnuðr vas týnir / tandrauðs huliðr sandi / fremðar lystr ok fasta / fimm nætr vala strætis” (25.2; *Skjaldedigtning* 1:433), “Vist mun Torfi treystaz / tandrauðra Nílsanda, hæðinn hōldr, at riða / heim í Botn at Gotnum” (15.2; *Skjaldedigtning* 2:480).

96. “þás ulfgrátt / við Yggjar miði / hattar staup / at hilmi þák” (7.5; *Skjaldedigtning* 1:38).

(“viðbjörn”: *Færeyinga saga* 28.13), and a boar (“galti”: *Hrólfs saga kraka* 120.3).

Ullhvítr (ONS: “hvid som Uld”; CV: “white as wool”) is attested twice, and in both cases the referent is human hair (“hár”: *Óláfs saga Tryggvasonar en mesta* 212.16; *Saga Óláfs Tryggvasonar* 161.22).

Váðablár (ONS: “saa dyb, at den er udsat for fare”) is found in *Þjalar Jóns saga*, and the referent is the sea (*sjór*): “þeir verða hræddir og felmz fullir, og villdi huer giarnan leita sier lijfz; enn það er þó ecki hoglegt, þuiad vötn voru tueimmeigin, enn vöða blár síór fíjrir framann” (29.22). Although *váði* is compounded with a color term, it seems that color is not a primary meaning of the adjective (cf. *bládjúp*).

Valrauðr (LP: “blodrød, rød af blod”; ONS: “meget rød”; CV: “blood-red, crimson”) occurs in *Atlakviða*, and the referent is tunics (*serkir*).⁹⁷

Vetrgrænn (LP: “vintergrön”) appears in the superlative in *Rúnakvæði*. The referent is the runic letter *ýr* (h) which is said to be “vetrgrænstr viðá” (31; *Skjaldedigtning* 2:249). The meaning would seem to be “green(est) in winter,” which disqualifies *vetrgrænn* as a non-basic color term.

Oskubleikr (ONS+: “askebleik, askefarget”) is attested once: “tok Sigurdur þögle fyrr sagt gler . . . og ljitur nu j þann hlut glersins sem hann synndizt <þegar hann þar j leit meðr> oskubleikum lit og storskorinne asionu sem eins bergbua” (*Sigurðar saga þögla* 194.1).

2.10 Color tems with the suffix *-ligr*.⁹⁸

Blóðligr (ONS: “blodfarvet”; CV: “bloody”; ONP: “blodfarvet, blodrød / blood-coloured, blood-red”) is fairly common but appears to refer to color in only three instances: “tungr fal geisla sinn undir blóðligu skyi” (*Heilagra manna sögur* 1:284.5), “Sol mun svört verða, en tungl mun hafa blóðligan [var. blóðgan: Stock. Perg. 4^o no. 19 13^v12] lit” (*Postola sögur* 22.7), “Hafði hann .iii.

97. “Sciöldo knegoð þar velia oc scafna asca, / hiálma gullroðna oc Húna mengi, / silfrgylt sǫðulklaði, serki valrauða, / dafar, darraða, drǫsla mélgreypa” (st. 4).

98. It can, of course, be argued that these terms consist of only one lexeme, since *-ligr* is not a second lexeme. See also Biggam, *Semantics of Colour*, 23.

nófn . . . hann het Esau sua sem raudr . . . ok Edom þat er bleikr edr blodligr” (*Stjórn* 161.9).

Blyligr (ONS+: “blyaktig”; CV: “leaden”; ONP: “blyagtig, blylignende / leaden”) is attested twice and describes the planet Saturn (*Alfræði íslensk* 2:241n19, 3:66.26).

Eirligr (ONS: “af Kobber”; CV: “brazen”; ONP: “kobberagtig, kobberfarvet / copper-like, copper-coloured”) is attested five times, all in prose, though, as noted in ONP, it only seems to refer to color in two instances: “eirligr Mars” (*Alfræði íslensk* 2:241n17, 3:66.27).

Eldsligr (ONP: “ildagtig, ildfarvet / fire-like, with the colour of fire”) is attested only once as a color term: “Elldzlligr skinzlitr med skindndum augum snyzt til ædi (*Alfræði íslensk* 3:103.4).

Gulligr/golligr (LP: “forgylt”; ONS: “af Guld”; ONS+: “gullaktig”; CV: “golden”) is found once in poetry and numerous times in prose, but it seems to refer to color in only a few instances:⁹⁹

Classification	Referent	Number of examples
Feather	<i>fjōðr</i>	1 (<i>Volsunga saga</i> 61.15)
Heavenly bodies	<i>himintungl</i>	1 (<i>Trójumanna saga</i> 87.16)
	<i>sól</i>	3 (<i>Alfræði íslensk</i> 2:241n14, 3:66.28; <i>Elucidarius</i> 66.11)
Human hair	<i>lokkr</i>	3 (<i>Saga Óláfs konungs hins helga</i> 2:674.14; <i>Sigurðar saga þøgla</i> 198.15, 244.4)

Messingligr (ONS+: “messingaktig”; CV: “brasen”) is attested three times. Twice the referent is the planet Mercury (*Alfræði íslensk* 2:241n16, 3:66.24), and once it is the sun (“sól”: *Alfræði íslensk* 2:ccxiii.16).

Purpur(u)ligr (ONS: “purpurfarvet, purpurrød”; CV: “purple”) is attested seven times. In three instances, the referent is a martyr or martyrdom (“píslarváttr,” “píslarvætti”: *Magnúss saga* 272.19; *Postola sögur* 592.32; *Thomas saga erkibiskups* 282.10), once it is

99. In their analysis of color terms in folk tales, Ralph Bolton and Diane Crisp note that “golden” is the most common secondary color term, “being especially prominent in European folk tale collections.” “Color Terms in Folk Tales: A Cross-Cultural Study,” *Cross-Cultural Research* 14 (1979): 241.

a precious stone (“gimsteinn”: *Jóns saga Hólabyskups* 106.28), and once it is blood (“dreyri”: *Trójumanna saga* 130.1). In *Rómverja saga*, it is twice used about a ring (*bringr*) around the sun (251.15, 25), which is said to signify martyrdom.

Rósaligr/rósuligr (ONS: “rosenfarvet, rosenrød”) is attested once, and the referent is blood (*dreyri*): “Eptir þat dro hun dukinn með rosaligum [var. rosuligum] dreyra runnin or faðmi ser” (*Postola sögur* 121.19).

Silfrligr (ONS: “bestaaende af, som har et Udseende af Sølv”; CV: “silvery”; CV+ “of silver, silvern”) is common, but it seems to refer to color in only the following instances: “Luna silfrlig” (*Alfræði íslenzk* 2:241n13, 3:66.24) and “En þa er hon [sólin] tæcr at vitia austrsættar mæð varmum oc biartum geislum. þa tæcr þar fyst dagr upp at letta austan vinnde silfrligar brynn” (*Konungs skuggsjá* 7.31).

Smaragðligr (ONS: “smaragdgrøn”; CV: “emerald-like”) is attested once, in *Konungs skuggsjá*, and the referent is grass or herbage (*gras*): “því næst leiðer hon [sólin] fram ilmannde gras mæð smaraglegom lit” (9.12).¹⁰⁰

2.11 Nouns with the suffix *-litr*.

Finally, attention should be drawn to nouns with the suffix *-litr*, since they are indicative of color.

Blóðslitr (ONS: “Farve af Blod”; CV: “blood-colour”; ONP: “blod-farve, farve af blod, farve som blod / colour caused by blood, colour of blood”) is attested three times. The referents are Þórr’s stone (*steinn*) on which men were sacrificed (*Eyrbyggja saga* 28.11), the rings (*bringar*) around the eyeball (*Alfræði íslenzk* 3:99.32), and the moon (“tungl”: *Postola sögur* 287.39).

Brennusteinslogalitr (ONS+: “farge som svovelild”; ONP: “svovlluefarve, farve som en svovlflamme / colour of a sulphur flame”) occurs once to describe one of the colors of the rainbow: “A regn

100. The emerald is “a brilliant, grass-green variety of beryl . . . highly favored as a gem. Green color is caused by trace of chromium (Cr⁺³ and vanadium (V⁺³) ions” (Manutchehr-Danai, *Dictionary of Gems*, 161).

boga ero þrir lítir, vatnz lítir oc ældz lítir oc brenno steíns loga litr” (*Hauksbók* 174.31).

Dauðalitr (ONS: “Farve som er eiendommelig for den dødes Legeme”; CV: “colour of death”; ONP: “dødsfarve / deathly pallor”) is attested once: “engi var dauðalitr á andliti þeira” (*Heilagra manna sögur* 2:238.27).

Eldslitr (ONS: “Farve som af Ild”; CV: “orbs of fire”) is attested four times. Twice it is used about a color of the rainbow (*Hauksbók* 174.31; *Veraldar saga* 80.24). Once it is used about a ring (*hringr*) on the horizon: “leit hann í vestrættina, ok þóttisk hann sjá hring ok eldslt á” (*Njáls saga* 320.23). And once it is used in an abstract sense: “Eldz litr merkír firir gefnín synda i liflate firir guðs sakar” (*Hauksbók* 175.4).

Fogstulitr (ONS+: “farge i ansiktet under faste”) occurs once: “Ðeir ryggvasc sva sem skimenn er fyrir manna augliti syna fæstu lit a sér, til þes at þeir róse goð-gerninge sinum fyrir mænnum” (*Gamal norsk Homiliebook* 76.28).

Gull(s)litr (ONS: “Guldfarve”; CV: “gold colour”) is common. The following describes its usage:

Classification	Referent	Number of examples
Dragons and serpents	<i>dreki</i>	1 (<i>Rómverja saga</i> 238.8)
	<i>ormr</i>	1 (<i>Piðriks saga</i> 1:137.3)
	<i>yrmlingr</i>	1 (<i>Bósa saga</i> 62.10)
Feathers	<i>fjaðrar</i>	3 (<i>Blómstrvallasaga</i> 7.6, 53.14; <i>Yngvars saga víðförla</i> 8.20)
Flesh	<i>hǫrund</i>	2 (<i>Flateyjarbók</i> 3:291.33; <i>Hulda</i> 102.21)
Glass	<i>gler</i>	1 (<i>Gamal norsk Homiliebook</i> 132.29)
Gravel	<i>grjót</i>	1 (<i>Ectors saga</i> 112.16)
Hair	<i>hár</i>	2 (<i>Flóvents saga</i> 186.36; <i>Göngu-Hrólfs saga</i> 266.14; <i>Kirialax saga</i> 1.3–4)
	<i>skegg</i>	1 (<i>Kirialax saga</i> 1.3–4)
	<i>tagl</i>	1 (<i>Vilhjálmss saga sjóðs</i> 19.11)
Hilt	<i>hepti</i>	1 (<i>Flateyjarbók</i> 3:431.18)
Horns	<i>horn</i>	1 (<i>Gautreks saga</i> 61.35)
Leek	<i>laukr</i>	1 (<i>Flóamanna saga</i> 46.10)
Teeth	<i>tennr</i>	1 (<i>Sögur Danakonunga</i> 5.29)

In three instances, it is difficult to determine the referent: “Aðalkelda ein var þar, grœnt var alt umhverfis ǫhana, á því þikkir gulls litr vera” (*Karlamagnúss saga* 423.1); “Hofudit uar bollott sem eyiar þær er gullz lit hafa með skina<n>de birte som logannde elldr e(dur) solar geislar” (*Sigurðar saga þøgla* 100.11); and “Hann kom at þar sem upphæd uard fyrir honum, su er gullz litur var a” (*Yngvars saga víðförla* 14.8–9).

Hermðarlitr (LP: “vredens farve, vredt ansigtsudtryk [blussende vrede]”; ONS: “Ansigtssfarve, Udseende som røber Misfornøielse, Forbittrelse”) is found in *Helgakviða Hundingsbana I*: “Hví er hermðar litr á Hniflungom?” (st. 48).

Hörundarlitr/hörundslitr (ONS: “Kjødfarve”) is attested seven times: “mosin var gróinn niðr í hausinn, svá sem múteraðr í beins náttúru, ok er frá leið tók jafnvel hörundslit, en var í þeim stað nokkuru linara átaks en í öðrum stað” (*Biskupa sögur* 2:180.30), “hálf hans nef ok enni ok haka hafði fagran hörundslit” (*Bragða-Mágus saga* 114.21), “haurunnz lit ok skinz hafði hun miklu biartara enn nauckr madr annar” (*Dámusta saga* 51.28), “haurunz llit hefir hann suo biartann, at aunguann fær ek iafningia hans” (*Dámusta saga* 65.17), “Hon [Hel] er bla half, en half með hærvarndar [var. horundz] lit” (*Edda Snorra Sturlusonar* 35.8), “Þar er þer syndiz lérín. ok hörundar [var. horvndz] litr a fagr” (*Saga Óláfs konungs hins helga* 2:679.5), “þer syndiz a baðum lérinum hörundar [var. hórundz] lítr” (*Saga Óláfs konungs hins helga* 2:679.7).

Jarðlitr (CV: “earth colour, dark colour”) is attested once: “er hann [Adamantes] eigi sva skír at hann lati iarðlit ok er hann því myrkblar” (*Hauksbók* 227.28).¹⁰¹

Járnslit (ONS+: “farge som jern, jernfarge”; CV: “iron colour”) is used to describe a stone. One is asbestos: “Þar finnz ok sa steinn sem abeston heitir han hefir iarns lit” (*Stjórn* 86.2).¹⁰² The other is

101. See note 35.

102. Asbestos is a mineral fiber. In terms of color, there are several types. One is amosite, which is known as brown asbestos. Another is crocidolite, which is known as blue asbestos. A third is tremolite, which can be white, green, gray, or even transparent. A fourth is anthophyllite, which displays a gray-brown color. See “Types of Abestos,” accessed March 21, 2014, <http://www.asbestos.com/asbestos/types.php>.

an adamant: “Hann [adamas] er af kyne kristallo, iarns litr er æ honum” (*Alfræði íslenzk* 3:84.7).¹⁰³

Moldarlittr (ONS: “moldfarge, jordfarge”) is attested once: “af altera es aþr hafþe legit scaten var þa oc non moldar litr á. sed var litr, sem raþr boca steín” (*Isländska handskriften* N° 645 4° 11.17–18).

Náttúruleitr (ONS: “naturlig farge”) is found once: “Er hun [calamentum] sodin med vin. þa dugir hun kvende at fa. sinn naturu lit” (*Old Icelandic Medical Miscellany* 67.26).¹⁰⁴

Purpuralitr (ONS: “purpurfarve”) is attested five times.¹⁰⁵ In three instances, it describes precious stones. One is a jacinth: “margar huitar byflugur sem snior flugu ok foru utan af seiminum. enn sumar af þeim hofdu raudan purpura lit sem iacinctus” (*Stjórn* 210.19).¹⁰⁶ Two are an amethyst, and in both *purpuralitr* is equated with the color of a drop of wine: “Ematistvs hefir pvrpvalit sem vindropi” (*Hauksbók* 227.1); “Amatistus hefir purpura lit sem vin-dropi” (*Alfræði íslenzk* 1:81.1).¹⁰⁷ Once, the referent is the fold of a garment (“klæðafall”: *Maríu saga* 113.22), and once it is the middle piece of a sword (“meðalkaflí”: *Íslendzk æventyri* 1:37.3).

103. See note 35.

104. Cf. “Se hon sodin út uín þa dugir hon kvende at fa sinn natturuligan lit” (*Gamalnorsk fragment av Henrik Harpestreng* 7.25).

105. *Purpuri* is a Latin (ultimately Greek) loan word. “Originally, purple derived from shells (*Purpura*) found on the coast of the eastern Mediterranean Sea. The animals gathered into shoals in spring time; abrasion produced a milky white fluid from which purple dye was obtained. When the shells were broken, the white substance oozed out. Upon exposure to the air and light this substance passed through a series of colours: first citron-yellow, then greenish yellow, then green, and finally, purple or scarlet. The juice obtained from *Murex brandaris*, a kind of *Purpura*, changed photochemically into a deep blue-violet, but that of *Murex trunculus*, another kind of *Purpura*, gave a scarlet red hue According to *OED*, in the Middle Ages *purple* applied vaguely to various shades of red but now it applies to ‘mixture of red and blue in various proportions.’” N. B. McNeill, “Colour and Colour Terminology” [Review of Brent Berlin and Paul Kay, *Basic Color Terms: Their Universality and Evolution* (Berkeley: University of California Press, 1969)], *Journal of Linguistics* 8 (1972): 27–28. See also Bailey: “The word *purpura*, originally from a blue-dye from seashells, was the name of a silk fabric which did not only represent the color purple, but also white, yellow, blue, black, red, and green . . . Not until the middle of the seventeenth century (at the earliest) did the term come to mean the hue purple” (“On the Non-existence,” 203–204).

106. See note 57.

107. See note 36.

Silfr(s)litr is attested twice: “A góðo glere er bæðe gullz lítr ok silfrs ok aller ener fægrsto litir” (*Gammel norsk Homiliebok* 132.19) and “syndíz þer niðr fra nafla allt um sköpín silfrs [var. silfr] litra” (*Saga Óláfs konungs hins helga* 2:678.6).

Skin(s)litr (ONS: “Hudfarve”; CV: “complexion of skin”) is used about human complexion: “skinzliturin þrútnar. er allt yfirbragd af færizt” (AM 672 4^o 15^v); “hón var svá fögr ok hvít á skinnlit at . . .” (*Bárðar saga* 102.16); “Hann var . . . dökkur á hár ok svá á skinnslit” (*Njáls saga* 359.16); “Svartur skinnzlitur ok blandinn meður litlum blama synir hrygga menn ok i lunderni þunga” (*Alfræði íslensk* 3:97.34); “Svartur skinnzlitur segir mann slægan, en hvitur skinnzlitur ok nocud riodur segir styrka menn ok hugfulla. Akafliga hvitur skinnzlitur med bleikum merkir þrottnanda kraft ok ostryrct af of kalldri natturu. Elldzligir skinnzlitur med skinðndum augum snyzt til ædi. Medal skinnzlitur hvitur ok svartr, ok bregdi a nocud brunu, synir mann med godu hugviti og godum sidum” (*Alfræði íslensk* 3:102.32, 103.1, 2, 4, 5); “uenn madur æ skins-lit og lidmannligur og kurteis” (*Jómsvíkinga saga* 32.20); “var hann hvitr á skinnslit” (*Þorsteins saga bæjarmagns* 189.3).

Sænautilitr (ONS: “farge som på et ‘sjønaut’”) describes the color of a bull: “Þá reis upp í Krossavík þjórr nokkurr, ok var sænautilitr á” (*Vápnfirðinga saga* 48.27).¹⁰⁸

Sævarlitr describes one of the colors of the rainbow: “Regnbogin . . . hefer a sier sævar lit” (*Veraldar saga* 80.24).

Vágslitr (ONS+: “materiefarge”) is found once: “þa synom ver oc vágs lit utan a sciñni” (*Leifar* 38.9). The noun *vágr* appears here in the secondary meaning of “medicinal fluid or salve.”¹⁰⁹

Vatnslitr (ONS: “farge som vann”; CV: “water-colour”) is attested twice. Once, it describes one of the colors of the rainbow (*Hauksbók* 174.31), and once it is used in an abstract meaning: “vatnzs litr iartegnir firir gefning synda i skirn heilagre” (*Hauksbók* 175.2).

108. It is doubtful that the composer of *Vápnfirðinga saga* had seen a sea cow (*Hydrodamalis gigas*). It was first described by Georg W. Steller on his voyage of discovery in the North Pacific in 1741. It is now extinct, and its last known habitat was in the Commander Islands. Steller describes the hide of the sea cow as follows: “The hide of this animal has a dual nature. The outer hide is black or blackish brown, an inch thick, and with a consistency almost like cork.” *Journal of a Voyage with Bering 1741–1742* (Stanford: Stanford University Press, 1988), 163.

109. Ásgeir Blöndal Magnússon, *Íslensk orðsifjabók*, 1150.

3. Conclusion.

By far the largest category of non-basic color terms is comprised of terms consisting of a noun and a color term. This is followed by the category of compounds of two color terms, terms with the suffix *-ligr*, and terms with the prefixes *dökk-*, *fagr-*, *glit-*, *heið-*, *ljós-*, *myrk-*, *lit-*, and the suffixes *-dökk*, *-ljóss*, *-leitr*, *-litaðr*, and *-litr*. The smallest category is simplex terms.

Sixty-one non-basic color terms, about half of the ones listed, are attested only once. These comprise: *biksvartr*, *blábrúnaðr*, *blikhvítr*, *blómhvítr*, *bráhvítr*, *brandrauðr*, *brúnhvítr*, *dumbbleikr*, *dökkgrœnn*, *eldsligr*, *físbleikr*, *fiskbleikr*, *fótgulr*, *glitrauðr*, *gollhvítr*, *gráblár*, *gulbrúnn*, *gulgrár*, *hárarauðr*, *heiðblár*, *helblár*, *himinblár*, *hrafnbjár*, *hrafnsvartr*, *hvarmráuðr*, *hvítjarpr*, *hørundshvítr*, *hørunðsvartr*, *ilbleikr*, *indiblár*, *jarplitaðr*, *kinngrár*, *kverkhvítr*, *litrauðr*, *ljósbrúnn*, *leitr*, *ljósgrœnn*, *ljósgulr*, *ljósráuðr*, *mansvartr*, *margrár*, *móbrúnn*, *móbrúnaðr*, *mosrauðr*, *myrkgrár*, *rauðblár*, *rauðdökk*, *rauðgrœnn*, *rauðljóss*, *razhvítr*, *rósaligr*, *rósuligr*, *silkigulr*, *skauðhvítr*, *skjallhvítr*, *skinnhvítr*, *sólbrúnn*, *sólvítr*, *sótrauðr*, *svanhvítr*, *svartbrúnaðr*, *valrauðr*, *smaragðligr*, and *øskubleikr*. Of these, twenty-four appear in poetry only: *bráhvítr*, *brandrauðr*, *blikhvítr*, *brúnhvítr*, *fótgulr*, *gollhvítr*, *hárarauðr*, *hrafnbjár*, *hrafnsvartr*, *hvarmráuðr*, *hvítjarpr*, *ilbleikr*, *jarplitaðr*, *kinngrár*, *kverkhvítr*, *litrauðr*, *ljósgulr*, *mosrauðr*, *rauðljóss*, *skjallhvítr*, *sólvítr*, *sótrauðr*, *svanhvítr*, and *valrauðr*. In addition, the following five color terms are restricted to poetry: *blásvartr*, *glóðrauðr*, *høss*, *línhvítr*, *mjallhvítr*. By far, most of the non-basic color terms in poetry serve alliterative purposes.¹¹⁰

Given the evidence, most of the remaining non-basic color terms are contextually restricted. These terms include *bláleitr*, *bleikhárr*, *blyligr*, *dreyrrauðr*, *dökkjarpr*, *eirligr*, *fagrgrœnn*, *fannhvítr*, *fífilbleikr*, *glóðrauðr*, *gollroðinn*/*gullroðinn*, *hárarauðr*, *hárr* (if indeed it should be regarded as a color term), *hvítleitr*, *hørundarlitr*/*hørunðslitr*, *jarpr*, *lifrauðr*, *ljósblár*, *ljósbleikr*, *ljósjarpr*, *messingligr*, *rauðgulr*, *rauðleitr*,

110. Biggam comments that “a . . . potentially helpful consideration is the information which may arise from the role of certain color terms in alliterative, or other formulaic structures found in poetry. It is sensible to consider the possibility, for example, that a particular colour word had been chosen because it alliterates with other words in the same line of a poem. It is unlikely to be completely inappropriate semantically in such a position but its meaning may be weakened or slightly shifted” (*Semantics of Colour*, 150).

rjóðr, *sauðsvartr*, *silfrhvítr*, *silfrligr*, *silkibleikr*, *steingrár*, *svartblár*, *svartjarpr*, *svartleitr*, *tandrauðr*, and *ullhvítr*. The terms are especially prevalent in the context of human coloring (notably hair and complexion), animal colors (particularly horses), cloth and clothing, precious stones, and armor and weapons. Only *blakkr*, *bleikr*, *blóðrauðr*, *kolsvartr*, *snjáhvítr*/*snjóhvítr*/*snæhvítr* and to a lesser extent *drifhvítr*, *golligr*/*gulligr*, *járngrár*, *kolblár*, *laufgrœnn*, *mórauðr*, *myrkblár*, *rauðbleikr*, *rauðbrúnn*, and *rauðlitaðr* have a range of referents.

Of the terms consisting of two color adjectives, *blár* and *rauðr* are the most common. They are followed by *brúnn*; *gulr* and *svartr*; *grár*, *grœnn*, *hvítr*, *jarpr*; and *bleikr*. Of the terms consisting of a color term and a noun, *hvítr* is the most common color term. The nouns are primarily snow (*drif*-, *fann*-, *mjall*-, *snjá*-/ *snjó*-/ *snæ*-), metals (*goll*-, *silfr*), facial hair (*brá*-, *brún*-), and fabric (*lín*-, *ull*-). *Rauðr*, too, is common, and here the nouns are mostly blood (*blóð*-, *dreyr*-, *val*-), fire (*brand*-, *glóð*-, *tand*-), human facial hair (*hvarm*-, *hára*-), and vegetation (*mó*-, *mos*-). Most of the nouns have to do with vegetation (*blóm*, *fífill*, *gras*, *lauf*, *mór*, *mosi*, *rósa*); complexion, hair, and body parts (*brá*, *brún*, *fótr*, *grœn*, *hár*, *hvarmr*, *hœrund*, *il*, *kinn*, *kverk*, *lif*, *skinn*); and blood and fire (see above). Surprisingly few nouns are from the world of animals, birds, and fish (the only ones in evidence are *fiskr*, *brafn*, *sauðr*, *skjall*, *svanr*, and *úlfr*). Of all the non-basic color terms that have a basic color term as one of its components, *rauðr* is by far the most common. It is followed by *hvítr*, *blár*, *svartr*, *brúnn*, *grár* and *grœnn* (which are equally common), and *gulr*. This is more or less in line with the frequency of the individual basic color terms in the sagas and *þættir* of Icelanders,¹¹¹ except that in non-basic color terms *brúnn* is more common than *grœnn* and *grár*.

Bibliography

Primary Sources and Translations

- Adonius saga*. In Loth, *Late Medieval Icelandic Romances*, 3:69–230.
Ágrip af Nóregs konunga sögum. Edited by Finnur Jónsson. Altnordische
 Saga-Bibliothek 18. Halle: Niemeyer, 1929.
Alexanders saga. Edited by Finnur Jónsson. Copenhagen: Gyldendal,
 1925.

111. See Wolf, “Basic Color Terms,” 156 (note 1 above).

- Alfræði íslenzk 1: Islandsk encyklopædisk litteratur, Cod. Mbr. AM. 194, 8vo.* Edited by Kristian Kålund. Samfund til udgivelse af gammel nordisk litteratur 37. Copenhagen: Møller, 1908.
- Alfræði íslenzk 2: Islandsk encyklopædisk litteratur, Rimtöl.* Edited by N. Beckman and Kristian Kålund. Samfund til udgivelse af gammel nordisk litteratur 41. Copenhagen: Møller, 1914–16.
- Alfræði íslenzk 3: Islandsk encyklopædisk litteratur, Landalýsingar m. fl.* Edited by Kristian Kålund. Samfund til udgivelse af gammel nordisk litteratur 45. Copenhagen: Møller, 1917–18.
- Áns saga bogsveigis.* In Rafn, *Fornaldar sögur Nordrlanda*, 2:325–62.
- Bárðar saga.* In *Harðar saga*, edited by Þórhallur Vilmundarson and Bjarni Vilhjálmsson, 99–172. Íslenzk fornrit 13. Reykjavík: Hið íslenzka fornritafélag, 1991.
- Biskupa sögur.* Edited by Jón Sigurðsson and Guðbrandur Vigfússon. 2 vols. Copenhagen: Møller, 1858–78.
- Blómstrvallasaga.* Edited by Theodor Möbius. Leipzig: Breitkopf & Härtel, 1855.
- Die Bósa-Saga in zwei Fassungen nebst Proben aus den Bósa-Rímur.* Edited by Otto Luitpold Jiriczek. Strassburg: Trübner, 1893.
- Bragða-Mágus saga með tilheyrandi Þáttum.* Edited by Gunnlaugur Þórðarson. Copenhagen: Páll Sveinsson, 1858.
- Brennu-Njáls saga.* Edited by Einar Ól. Sveinsson. Íslenzk fornrit 12. Reykjavík: Hið íslenzka fornritafélag, 1954.
- Byskupa sögur.* Edited by Jón Helgason. Editiones Arnarnagætanæ A13.2. Copenhagen: Reitzel, 1978.
- Bærings saga.* In Cederschiöld, *Fornsögur Suðrlanda*, 85–123. Cederschiöld, Gustaf, ed. *Fornsögur Suðrlanda*. Lund: Berling, 1884.
- Clarus saga.* Edited by Gustaf Cederschiöld. Lund: Gleerup, 1879.
- Codex Frisianus: En Samling af norske Konge-Sagaer.* Edited by C. R. Unger. Christiania [Oslo]: Malling, 1871.
- Dámusta saga.* In *Þjalar Jóns saga / Dámusta saga*, edited by Louisa Fredrika Tan-Haverhorst, 48–108. Harlem: Willink & Zoon, 1939.
- Dínus saga drambláta.* Edited by Jónas Kristjánsson. Riddarasögur 1. Reykjavík: Háskóli Íslands, 1960.
- Diplomatarium Islandicum: Íslenzkt fornbréfasafn.* Edited by Jón Sigurðsson, Jón Þorkelsson, Páll Eggert Ólason, and Björn Þorsteinsson. 16 vols. Copenhagen and Reykjavík: Hið íslenzka bókmenntafélag, 1857–1972.
- Diplomatarium Norvegicum.* Edited by C. A. Lange, C. R. Unger, H. J. Huitfeldt-Kaas, and Gustav Storm. 22 vols. Christiania [Oslo]: Malling; Oslo: Kommisjonen for Diplomatium Norvegicum, 1852–1992.
- Duggals leiðsla.* Edited by Peter Cahill. Reykjavík: Stofnun Árna Magnússonar, 1983.
- Ectors saga.* In Loth, *Late Medieval Icelandic Romances*, 1:81–186.

- Edda Snorra Sturlusonar*. Edited by Finnur Jónsson. Copenhagen: Gyldendal, 1931.
- Egils saga Skallagrímssonar* 1, *efter forarbejder af Jón Helgason*. Edited by Bjarni Einarsson. Editiones Arnarmagnæanæ A19. Copenhagen: Reitzel, 2001.
- Eirspennill*. Edited by Finnur Jónsson. Christiania [Oslo]: Den norske historiske kildeskriftkommission, 1916.
- Elis saga ok Rosamundu*. Edited by Eugen Kölbing. Heilbronn: Henninger, 1881.
- Elucidarius in Old Norse Translation*. Edited by Evelyn Scherabon Firchow and Kaaren Grimstad. Reykjavík: Stofnun Árna Magnússonar, 1989.
- Erex saga Artuskappa*. Edited by Foster W. Blaisdell. Editiones Arnarmagnæanæ B19. Copenhagen: Munksgaard, 1965.
- Eyrbyggja saga: The Vellum Tradition*. Edited by Forrest S. Scott. Editiones Arnarmagnæanæ A18. Copenhagen: Reitzel, 2003.
- Fagrskinna: Nóregs konunga tal*. Edited by Finnur Jónsson. Samfund til udgivelse af gammel nordisk litteratur 30. Copenhagen: Møller, 1902-3.
- Finnboga saga hins ramma*. Edited by Hugo Gering. Halle: Waisenhaus, 1879.
- Finnur Jónsson, ed. *Den norsk-islandske skjaldedigtning*. Vols. B1-B2, Rettet tekst. Copenhagen: Gyldendal, 1912-15.
- Flateyjarbók*. Edited by Guðbrandr Vigfusson and C. R. Unger. 3 vols. Christiania [Oslo]: Mallings, 1860-68.
- Fljótsdæla hin meiri eller Den længere Droplaugarsona-saga*. Edited by Kristian Kålund. Samfund til udgivelse af gammel nordisk litteratur 11. Copenhagen: Møller, 1883.
- Flóamanna saga*. Edited by Finnur Jónsson. Samfund til udgivelse af gammel nordisk litteratur 56. Copenhagen: Jørgensen, 1932.
- Flóres saga konungs*. In *Drei lygisögur*, edited by Áke Lagerholm, 121-77. Altnordische Saga-Bibliothek 17. Halle: Niemeyer, 1927.
- Flóres saga ok Blankiflúr*. Edited by Eugen Kölbing. Altnordische Saga-Bibliothek 5. Halle: Niemeyer, 1896.
- Flóvents saga*. In Cederschiöld, *Fornsögur Suðrlanda*, 124-208.
- Fóstbræðra saga*. Edited by Björn K. Þórólfsson. Samfund til udgivelse af gammel nordisk litteratur 49. Copenhagen: Jørgensen, 1925-27.
- Færeyinga saga*. Edited by Ólafur Halldórsson. Reykjavík: Stofnun Árna Magnússonar, 1987.
- Gamal norsk Homilieboek: Cod. AM 619 4º*. Edited by Gustav Indrebø. Oslo: Dybwad, 1931.
- Gamalnorsk fragment av Henrik Harpestreng*. Edited by Marius Hægstad. Videnskabs-Selskabets Skrifter. II. Hist.-Filos. Klasse 1906. Kristiania [Oslo]: Dybwad, 1906.

- Die Gautrekssaga in zwei Fassungen.* Edited by Wilhelm Ranisch. Palaestra 11. Berlin: Mayer & Müller, 1900.
- Gibbons saga.* Edited by R. I. Page. Editiones Arnamagnæanæ B1. Copenhagen: Ejnar Munksgaard, 1960.
- Gísla saga Súrssonar.* In *Vestfirðinga sögur*, edited by Björn K. Þórólfsson and Guðni Jónsson, 3–118. Íslenzk fornrit 6. Reykjavík: Hið íslenzka fornritafélag, 1943.
- Grettis saga Ásmundarsonar.* Edited by Guðni Jónsson. Íslenzk fornrit 7. Reykjavík: Hið íslenzka fornritafélag, 1936.
- Gríms saga loðinkinna.* In Rafn, *Fornaldar sögur Nordrlanda*, 2:143–57.
- Guðmundar sögur biskups I: Ævi Guðmundar biskups, Guðmundar saga A.* Edited by Stefán Karlsson. Editiones Arnamagnæanæ B6. Copenhagen: Reitzel, 1983.
- Gulapingslög.* In vol. 1 of *Norges Gamle Love indtil 1387*. Edited by R. Keyser and P.A. Munch et al. Christiania [Oslo]: Grøndahl, 1846.
- Gulapingslög* [Fragments]. In vol. 4 of *Norges Gamle Love indtil 1387*. Edited by Gustav Storm. Christiania [Oslo]: Grøndahl, 1885.
- Göngu-Hrólfs saga.* In Rafn, *Fornaldar sögur Nordrlanda*, 3:237–364.
- Hálfðanar saga Eysteinssonar.* Edited by Franz Rolf Schröder. Altnordische Saga-Bibliothek 15. Halle: Nirmeyer, 1917.
- Hauksbók.* Edited by Eiríkur Jónsson and Finnur Jónsson. Copenhagen: Thiele, 1892–96.
- Heiðreks saga: Hervarar saga ok Heiðreks konungs.* Edited by Jón Helgason. Samfund til udgivelse af gammel nordisk litteratur 45. Copenhagen: Jørgensen 1924.
- Heilagra manna sögur.* Edited by C. R. Unger. 2 vols. Christiania [Oslo]: Bentzen, 1877.
- Heimskringla.* Edited by Finnur Jónsson. 4 vols. Samfund til udgivelse af gammel nordisk litteratur 23. Copenhagen: Møller, 1893–1900.
- Hjálmþérs saga ok Ólvis.* In Rafn, *Fornaldar sögur Nordrlanda*, 3:453–518.
- Hollander, Lee M., trans. *The Poetic Edda*. Rev. 2nd ed. Austin: University of Texas Press, 1962.
- Hrafnkels saga.* In vol. 1 of *Íslendinga sögur og þættir*, edited by Bragi Halldórsson, Jón Torfason, Sverrir Tómasson, Örnólfur Thorsson, 1397–1416. 2nd ed. Reykjavík: Svart á hvítu, 1987.
- Hrafn saga Sveinbjarnarsonar: B-redaktionen.* Edited by Annette Hasle. Editiones Arnamagnæanæ B25. Copenhagen: Munksgaard, 1967.
- Hrólfs saga Gautrekssonar.* In *Zwei Fornaldarsögur (Hrólfs saga Gautrekssonar und Ásmundarsaga kappabana) nach Cod. Holm.* 7, 4to, edited by Ferdinand Detter, 3–78. Halle: Niemeyer, 1891.
- Hrólfs saga kraka.* Edited by D. Slay. Editiones Arnamagnæanæ B1. Copenhagen: Ejnar Munksgaard, 1960.
- Hulda: De norske kongers sagaer 1030–1155 efter AM 66 fol. med*

- varianter fra Gl. kgl. saml. 1010 fol.* Edited by Jonna Louis-Jensen. Editiones Arnamagnæanæ A11-12. Unpublished manuscript.
- Islandske originaldiplomer indtil 1450: Tekst.* Edited by Stefán Karlsson. Editiones Arnamagnæanæ A7. Copenhagen: Munksgaard, 1963.
- Islendzk æventyri.* Edited by Hugo Gering. 2 vols. Halle: Waisenhaus, 1882-83.
- Isländska handskriften N° 645 4° i den Arnamagnæanske samlingen på universitetsbiblioteket i København* 1. Edited by Ludvig Larsson. Lund: Gleerup, 1885.
- Ívens saga.* Edited by Foster W. Blaisdell. Editiones Arnamagnæanæ B18. Copenhagen: Reitzel, 1979.
- Jarlmanns saga ok Hermanns i yngre handskrifter redaktion.* Edited by Hugo Rydberg. Åtföljer Eskilstuna realskolas och kommunala gymnasiums årsredogörelse. Copenhagen: Møller, 1917.
- Jómsvíkinga saga (efter Cod. AM. 510, 4:to) samt Jómsvíkinga drápa.* Edited by Carl af Petersens. Lund: Gleerup, 1879.
- Jómsvíkinga saga efter Arnamagnæanske handskriften N:o 291. 4:to.* Edited by Carl af Petersens. Samfund til udgivelse af gammel nordisk litteratur 7. Copenhagen: Berling, 1882.
- Jóns saga Hólabyskups ens helga.* Edited by Peter Foote. Editiones Arnamagnæanæ A14. Copenhagen: Reitzel, 2003.
- Karlamagnus saga ok kappá hans.* Edited by C. R. Unger. Christiania [Oslo]: Jensen, 1860.
- Kirialax saga.* Edited by Kristian Kålund. Samfund til udgivelse af gammel nordisk litteratur 43. Copenhagen: Møller, 1917.
- Kjalnesinga saga.* Edited by Johanna Arina Huberta Posthumus. Groningen: M. de Waal, 1911.
- Konráðs saga.* In Cederschiöld, *Fornsögur Suðrlanda*, 43-84.
- Konráðs saga keisarasonar.* Edited by Otto J. Zitzelsberger. American University Studies, Ser. 1, Germanic Languages and Literature 63. New York: Peter Lang, 1987.
- Konungs skuggsiá.* Edited by Ludvig Holm-Olsen. Utgitt for Kjeldeskriftfondet. Gammelnorske tekster 1. Oslo: Dybwad, 1945.
- Larrington, Carolyne, trans. *The Poetic Edda*. Oxford: Oxford University Press, 1996.
- Laxdæla saga.* Edited by Kristian Kålund. Samfund til udgivelse af gammel nordisk litteratur 19. Copenhagen: Møller, 1889-91.
- Leifar fornra kristinna manna fræða íslenzkra.* Edited by Þorvaldur Bjarnarson. Copenhagen: Thiele, 1878.
- Loth, Agnete, ed. *Late Medieval Icelandic Romances*. 5 vols. Editiones Arnamagnæanæ B20-24. Copenhagen: Munksgaard, 1962-65.
- Magnúss saga.* In *Orkneyinga saga and Magnus saga, with Appendices, Icelandic Sagas and Other Historical Documents Relating to the Settlements and Descents of the Northmen on the British Isles* 1,

- edited by Gudbrand Vigfusson, 237–80. *Rerum Britannicarum medii ævi scriptores*. Rolls Series 88. London: Eyre and Spottiswoode, 1887.
- Mágus saga*. In Cederschiöld, *Fornsögur Suðrlanda*, 1–42.
- Mariu saga*. Edited by C. R. Unger. Christiania [Oslo]: Brøgger & Christie, 1871.
- Membrana regia deperdita*. Edited by Agnete Loth. Editiones Arnamagnæanæ A5. Copenhagen: Ejnar Munksgaard, 1960.
- Morkinskinna*. Edited by Finnur Jónsson. Samfund til udgivelse af gammel nordisk litteratur 53. Copenhagen: Møller, 1932.
- Neckel, Gustav, and Hans Kuhn, eds. *Die Lieder des Codex Regius nebst verwandten Denkmälern*. Vol. 1, *Text*. 5th ed. Germanische Bibliothek. 4. Reihe, Texte. Heidelberg: Carl Winter, 1983.
- Nitida saga*. In Loth, *Late Medieval Icelandic Romances*, 53–37.
- Óláfs saga Tryggvasonar en mesta*. Edited by Ólafur Halldórsson. 3 vols. Editiones Arnamagnæanæ A1–3. Copenhagen: Ejnar Munksgaard, 1958–2000.
- An Old Icelandic Medical Miscellany*. Edited by Henning Larsen. Oslo: Dybwad, 1931.
- Orkneyinga saga*. Edited by Sigurður Nordal. Samfund til udgivelse af gammel nordisk litteratur 40. Copenhagen: Møller, 1913–16.
- Partalopa saga*. Edited by Lise Præstgaard Andersen. Editiones Arnamagnæanæ B28. Copenhagen: Reitzel, 1983.
- Postola sögur*. Edited by C. R. Unger. Christiania [Oslo]: Bentzen, 1874.
- Rafn, Carl Christian, ed. *Fornaldar sögur Norðrlanda*. 3 vols. Copenhagen, 1829–30.
- Reykjahólabók: Islandske helgenlegender*. Edited by Agnete Loth. 2 vols. Editiones Arnamagnæanæ A15–16. Copenhagen: Munksgaard, 1969–70.
- Rómverjasaga* (AM 595, 4^o). Edited by Rudolf Meissner. Palaestra 88. Berlin: Mayer & Müller, 1910.
- Rómverja saga*. In *Fire og fyrretyve for en stor Deel forhen utrykte Prover af oldnordisk Sprog og Literatur*, edited by Konrad Gislason, 108–252. Copenhagen: Gyldendal, 1860.
- Saga af Tristram ok Ísodd*. Edited by Gísli Brynjúlfsson. *Annaler for nordisk Oldkyndighed og Historie* (1851): 3–160.
- Saga af Tristram ok Ísönd samt Möttuls saga*. Edited by Gísli Brynjúlfsson. Copenhagen: Det kongelige nordiske Oldskrift-selskab, 1878.
- Saga Óláfs konungs hins helga: Den store saga om Olav den hellige*. Edited by Oscar Albert Johnsen and Jón Helgason. Oslo: Dybwad, 1941.
- Saga Óláfs Tryggvasonar af Oddr Snorrason munk*. Edited by Finnur Jónsson. Copenhagen: Gad, 1932.
- Sagan ock rimorna om Friðþjófr hinn frækni*. Edited by Ludvig Larsson.

- Samfund til udgivelse af gammel nordisk litteratur 22. Copenhagen: Malmström, 1893.
- Saulus saga ok Níkanors*. In Loth, *Late Medieval Icelandic Romances*, 2:3–91.
- Sigurðar saga þögla*. In Loth, *Late Medieval Icelandic Romances*, 2:93–259.
- Skarðsárþók*. Edited by Jakob Benediktsson. Reykjavík: Hólar, 1966.
- Stjorn*. Edited by C. R. Unger. Christiania [Oslo]: Feilberg & Landmark, 1862.
- Strengleikar*. Edited by Robert Cook and Matthias Tveitane. Norrøne tekster 3. Oslo: Kjelteskriftfondet, 1979.
- The Two Versions of “Sturlaug’s Saga Starfsama.”* Edited by Otto J. Zitzelsberger. Düsseldorf: Triltsch, 1969.
- Sturlunga saga*. Edited by Kristian Kålund. 2 vols. Copenhagen: Gyldendal, 1906–11.
- Sverris saga etter Cod. AM 327 4º*. Edited by Gustav Indrebø. Kristiania [Oslo]: Dybwad, 1920.
- Sögur Danakonunga*, 1: *Sögubrot af fornkonungum*, 2: *Knytlinga saga*. Edited by Carl af Petersens and Emil Olson. Samfund til udgivelse af gammel nordisk litteratur 46. Copenhagen: Ohlsson, 1919–26.
- Terry, Patricia, trans. *Poems of the Vikings*. Indianapolis: Bobbs-Merrill, 1969.
- Thomas saga Erkebyskups*. Edited by C. R. Unger. Christiania [Oslo]: Bentzen, 1869.
- Trójumanna saga*. Edited by Jonna Louis-Jensen. Editiones Arnarnæanæ A8. Copenhagen: Munksgaard, 1963.
- Þiðriks saga af Bern*. Edited by Henrik Bertelsen. 2 vols. Samfund til udgivelse af gammel nordisk litteratur 34. Copenhagen: Møller, 1905–11.
- Þjalar-Jóns saga*. In *Þjalar Jóns saga / Dámusta saga*, edited by Louisa Fredrika Tan-Haverhorst, 1–47. Harlem: Willink & Zoon, 1939.
- Þorsteins saga bæjarmagns*. In vol. 3 of *Saga Ólafs konúngs Tryggvasonar*, edited by Sveinbjörn Egilsson and Þorgeir Gudmundsson, 175–98. Fornmannasögur 3. Copenhagen: Popp, 1827.
- Valvers þáttr, Ein Bruckstück des*. Edited by Eugen Kölbing. *Germania* 25 (1880): 385–88.
- Vápnfirðinga saga*. In *Austfirðinga sögur*, edited by Jón Jóhannesson, 23–65. Íslenzk fornrit 11. Reykjavík: Hið íslenska fornritafélag, 1950.
- Veraldar saga*. Edited by Jakob Benediktsson. Samfund til udgivelse af gammel nordisk litteratur 61. Copenhagen: Luno, 1944.
- Veturliði Óskarsson. “Að mála upp á tré.” *Árbók hins íslenska fornleifafélags* 1989 (1990): 21–33 [abbr. as “*Smíð(1990)x*” in ONP].

- Víglundar saga*. In *Kjalnesinga saga*, edited by Jóhannes Halldórsson, 63–116. Íslenzk fornrit 14. Reykjavík: Hið íslenzka fornritafélag, 1959.
- Vilhjálmss saga sjóðs*. In Loth, *Late Medieval Icelandic Romances*, 43–136.
- Völsunga saga ok Rangars saga loðbrókar*. Edited by Magnus Olsen. Samfund til udgivelse af gammel nordisk litteratur 36. Copenhagen: Møller, 1906–8.
- Yngvars saga víðforla jámte ett bihang om Ingvarsinskrifterna*. Edited by Emil Olson. Samfund til udgivelse af gammel nordisk litteratur 39. Copenhagen: Møller, 1912.
- Orvar-Odds saga*. Edited by Richard Constant Boer. Leiden: Brill, 1888.

Secondary Sources

- Arthur, Susanne M. “Are Oranges Yellow? *Appelsínugulur* as a Basic Color Term in Icelandic.” *Orð og tunga* 15 (2013): 121–39.
- Ásgeir Blöndal Magnússon. *Íslensk orðsifjabók*. Reykjavík: Orðabók Háskólans, 1989.
- Berlin, Brent, and Paul Kay. *Basic Color Terms: Their Universality and Evolution*. Berkeley: University of California Press, 1969.
- Biggam, C. P. “The Ambiguity of *Brightness* (with Special Reference to Old English) and a New Model for Color Description in Semantics.” In *Anthropology of Color: Interdisciplinary Multilevel Modeling*, edited by Robert E. MacLaury, Galina V. Paramei, and Don Dedrick, 171–87. Amsterdam: John Benjamins, 2007.
- . *Blue in Old English: An Interdisciplinary Semantic Study*. Amsterdam: Rodopi, 1997.
- . *Grey in Old English: An Interdisciplinary Semantic Study*. London: Runetree, 1998.
- . *The Semantics of Colour: A Historical Approach*. Cambridge: Cambridge University Press, 2012.
- Bailey, Ashlee C. “On the Non-existence of Blue-Yellow and Red-Green Color Terms.” *Studies in Language* 25 (2001): 185–215.
- Bolton, Ralph, and Diane Crisp. “Color Terms in Folk Tales: A Cross-Cultural Study.” *Cross-Cultural Research* 14 (1979): 231–53.
- Brückmann, Georg C. *Altwestnordische Farbsemantik*. Münchner nordistische Studien 11. Munich: Herbert Utz Verlag, 2012.
- Clark, A. M. *Hey’s Mineral Index*. London: Chapman & Hall, 1975.
- Cleasby, Richard, and Gudbrand Vigfusson. *An Icelandic-English Dictionary*. 2nd ed., suppl. William A. Craigie. Oxford: Clarendon, 1957.

- Finnur Jónsson. *Lexicon Poeticum Antiquæ Linguae Septentrionalis: Ordbog over the norsk-islandske skjaldesprog oprindeligt forfattet af Sveinbjörn Egilsson*. 2nd ed. Copenhagen: Møller, 1931.
- Fritzner, Johan. *Ordbog over Det gamle norske Sprog*. 4th ed. 3 vols. Oslo: Universitetsforlaget, 1973.
- Hamilton, W. R., A. R. Woolley, and A. C. Bishop. *A Guide to Minerals, Rocks and Fossils*. London: Hamlyn Publishing, 1970.
- Heizmann, Wilhelm. *Wörterbuch der Pflanzennamen im Altwest-nordischen*. Ergänzungsbände zum Reallexikon der germanischen Altertumskunde 7. Berlin: de Gruyter, 1993.
- Hoover, D. B. *Topaz*. Oxford: Butterworth Heinemann, 1992.
- Hødnebo, Finn. "Rettelser og Tillegg" to Johan Fritzner, *Ordbog over det gamle norske Sprog*. Oslo: Universitetsforlaget, 1972.
- Manutchehr-Danai, Mohsen. *Dictionary of Gems and Gemology*. Berlin: Springer, 2000.
- McNeill, N. B. "Colour and Colour Terminology." Review *Basic Color Terms*, by Berlin and Kay (see above). *Journal of Linguistics* 8 (1972): 21-34.
- Mead, William E. "Color in Old English Poetry." *PMLA* 14 (1899): 169-206.
- Pokorny, Julius. *Indogermanisches etymologisches Wörterbuch*. 2 vols. Bern and Munich: Francke Verlag, 1959-69.
- Steller, George Wilhelm. *Journal of a Voyage with Bering 1741-1742*. Edited with an Introduction by O. W. Frost. Translated by Margritt A. Engel and O. W. Frost. Stanford: Stanford University Press, 1988.
- Van Deusen, Natalie M. "The Matter of *blár* in *Tristrams kvæði*." *Arthuriana* 22 (2012): 109-15.
- Vries, Jan de. *Altnordisches etymologisches Wörterbuch*. 3rd ed. Leiden: Brill, 1977.
- Wolf, Kirsten. "Basic Color Terms in Old Norse-Icelandic: A Quantitative Study." *Orð og tunga* 15 (2013): 141-61.
- . "The Color Blue in Old Norse-Icelandic Literature." *Scripta Islandica* 57 (2006): 55-78.
- . "The Color Brown in Old Norse-Icelandic Literature," *NOWELE*. [Forthcoming.]
- . "The Color Grey in Old Norse-Icelandic Literature." *Journal of English and Germanic Philology* 108 (2009): 222-38.
- . "The Colors of the Rainbow in Snorri's *Edda*." *Maal og minne* (2007): 51-62.
- . "Reflections on the Color of Esau's Pottage of Lentils (*Stjórn* 160.26-161.9)." *Gripla* 16 (2005): 251-57.
- . "Snorri's Use of Color Terms in *Gylfaginning*." *Skandinavistik* 37 (2007): 1-10.

- . “Some Comments on Old Norse-Icelandic Color Terms.” *Arkiv för nordisk filologi* 121 (2006): 173–92.
- . “Towards a Diachronic Analysis of Old Norse-Icelandic Color Terms: The Cases of Green and Yellow.” *Orð og tunga* 12 (2010): 109–30.
- Zanchi, Anna. “The Colour Green in Medieval Icelandic Literature: Natural, Supernatural, Symbolic?” In vol. 2 of *The Fantastic in Old Norse/Icelandic Literature: Sagas and the British Isles – Preprint Papers of the Thirteenth International Saga Conference, Durham and York 6th–12th August, 2006*, edited by John McKinnell, David Ashurst, and Donata Kick, 1096–104. Durham: Durham University, 2006.

